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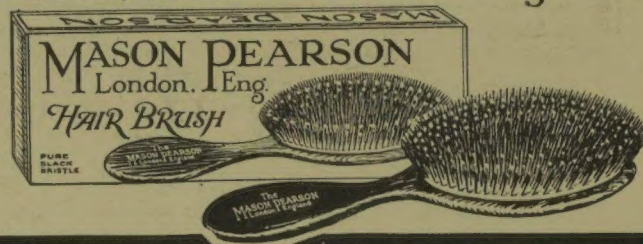
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SATURDAY, SEPTEMBER 14, 1935.



ITALY'S EMPTY CHAIR AT THE LEAGUE OF NATIONS COUNCIL AFTER HER REPRESENTATIVES HAD WALKED OUT RATHER THAN LISTEN TO THE ABYSSINIAN DELEGATE: A GENERAL VIEW, SHOWING MR. EDEN AND M. LAVAL.

On the second day (September 5) of the momentous session of the League Council at Geneva, held to seek a settlement of the Italo-Abyssinian crisis, the Italian delegation caused an atmosphere of acute tension by walking out of the Council Chamber. As Professor Jeze was about to begin his reply, for Abyssinia, to the Italian accusations presented on the previous day by Baron Aloisi, the Baron rose and left his place. It was then occupied for a time by the second Italian delegate, Signor Rocco, but presently, after listening to Professor Jeze in great embarrassment

for about ten minutes, Signor Rocco also got up and left the hall, leaving Italy's seat vacant. In our photograph it is next to M. Laval (seen in the centre with hand to head). The other empty chair, to the left, is that formerly used by Germany. To the right of M. Laval (from left to right) are Señor Ruiz-Guinazu (Argentina, presiding), M. Avenol (Secretary-General of the League), Mr. Eden, M. Litvinoff (Russia), and Colonel Beck (Poland), who is on the Committee of Five. On the extreme left in the same row is Mr. S. M. Bruce (Australia).



By G. K. CHESTERTON.

WIDOWS have always been regarded as an alarming and avenging tribe. In the background of history, back to the time of barbarism, they stand like rigid statues with uplifted arms, calling down the vengeance of heaven upon slayers and spoilers; it was especially their wrongs that the knight was pledged to vindicate when he received the accolade; it is still to the righting of their grievances that the King is bound by the Coronation Oath. They have been nobly treated in ancient tragedy and even in more recent romance; as in that story of the Highland Widow, which is always classed with Scott's worst works, apparently because it is one of his best. The atmosphere changed from tragedy to comedy, with the coming of the more comfortable sentimentality of the nineteenth century. The conception of the comic widow, as distinct from the tragic widow, a conception started long before by the arresting originality of Chaucer, touching that recurrent widow the Wife of Bath, underwent another broadening and flattening in passing from the comedy of Chaucer to the comedy of Dickens. Tony Weller became the voice of mankind, uttering its ancient fear of widows. And now the widow has entered on a third phase in relation to literature: after the tragedy of Sophocles and Scott, the comedy of Chaucer and Dickens. The widow has become literary herself; and reminded us that we might have had the memoirs of Mrs. Chaucer or the autobiography of Mrs. Dickens. Hitherto, the method has been simple enough. As next to nothing is known about Philippa Chaucer, and there is nothing very much to be said about her, there has been a mysterious assumption that there was nothing to be said for her. It has been oddly assumed that any Chaucerian jokes about wives must be jokes against his own wife; in defiance of the obvious fact that most of the same sort of jokes against wives were made by mediæval clerics, who had no wives at all. On the other hand, as the wife of Charles Dickens wrote nothing at all to speak of, about the story of her life, a modern critic has been so obliging as to write it for her, entirely out of his own head.

But the third and most formidable phase of the widow in literature requires special and rather grave consideration. At least two, if not three or four, of the wives of distinguished men of letters recently dead have almost simultaneously published their impressions of their own and their husbands' private lives. It is not my primary purpose here to discuss the propriety of this new domestic habit; beyond saying that nothing would ever induce me personally to have anything to do with it. But the deeper causes of this difference of opinion are here rather more interesting than the difference itself. For the causes seem to me to go rather deep, into a new and even unnatural view of life and art. The question might be put for debate in many forms; but perhaps the simplest form of all, to which it ultimately works back, can be found in the old debating-club query of *Is Life Worth Living?* For there seem to be more and more people who put it to themselves, consciously or unconsciously, in the form of *Is Life Worth Writing About?*

In other words, it is supposed that all this publicity of self-revelation represents an interest in private life. Sometimes, it may be admitted perhaps, an excessive interest in private life. But it seems to me to indicate a lack of interest in private life. That is, it is a lack of intensity of interest in life as a thing

to be lived, and a limitation of the interest to a biography as a thing to be written. If we happen to object to "the sale of Keats's love-letters by auction," as did Oscar Wilde; or to the clown and knave who would not let the bones of Shakespeare rest, as did Alfred Tennyson; or to those who would cut a man's house in two to watch him in his parlour or bedroom, as did Robert Browning . . . if you

that the poet's private emotions and meditations are *wasted* if somebody does not spy upon him walking in his garden; or that life inside the house is *wasted* if people outside the house know nothing about it. And this seems to me to mean a lack of appreciation, not only of private life, but of life itself. Literary expression is a very valuable part of human experience; but this is making human experience merely a part of literary expression. And though it is done by the most refined persons, and often from really fine motives, it seems to me to drift unconsciously with the whole of that modern tide of mere sale and exchange that has been the curse of all our recent history. I do not mean, of course, that there is any need to denounce every woman who happens to be a widow, who may happen to write something about some man who happens to be an artist, even if he also happens to be her husband. It is a question of the way in which the thing is done; and above all of the way in which the thing is defended. And where it is defended on the ground that anything left private is merely buried and lost, that defence is utterly indefensible. It does really imply that nobody has any inner life; that human happiness is not the need of human beings; that man is not an end in himself, subject only to the glory of God; or, in short, that biography was not made for man but man for biography.

What amuses me about this fallacy of the intellectual and the superior persons is how very near it is to the fallacy of the hucksters and the go-getters and the most vulgar sort of capitalist exploiters. For they hold as their chief heresy, in a coarser form, the fundamental falsehood that things are not made to be used but made to be sold. All the collapse of their commercial system in our own time has been due to that fallacy of forcing things on a market where there was no market; of continually increasing the power of supply without increasing the power of demand; or briefly, of always considering the man who sells the potato and never

considering the man who eats it. And just as we need much more of the subsistence farm, or the worker who simply produces for his own consumption, so we need much more of what may be called in moral matters the subsistence family; that is, the private family that can be really excited about its own private life; the household that is interested in itself. It is all nonsense to say that such a thing is impossible. Even by the test of literature, there is a whole mass of literature which witnesses both to its actuality and to its attractiveness. But life is much more real than literature. What Stevenson called the great theorem of the livableness of life can be solved without incessant distractions either of publicity or dissipation. It cannot be conducted without reasonable holidays and changes of scene or occupation; nor can anything else. But it can certainly be conducted; and it can certainly be interesting and even exciting. Now, to suggest that a love-letter or a family joke or a secret language among children is never really important until it is edited and published, is to imply only too much of the suggestion of so many memoirs: that a man is only interesting when he is dead. For the whole world of mere stunts and scoops and trading and self-advertisement is spiritually a world utterly dead; although it is very noisy. It is, in the very precise and literal meaning of the phrase, a howling wilderness.



SIGNOR MUSSOLINI'S SPOKESMAN AT GENEVA: BARON ALOISI, THE CHIEF ITALIAN DELEGATE TO THE LEAGUE OF NATIONS, WHO VOICED ITALY'S UNCOMPROMISING ATTITUDE TOWARDS ABYSSINIA.

At the opening of the League Council Session in Geneva on September 4, Baron Aloisi, speaking for Italy, rejected the Franco-British proposals regarding the Abyssinian question made by Mr. Eden and M. Laval, and presented on behalf of his Government a long indictment of Abyssinia. Herein Italy declined to continue the discussion "on a footing of equality with Ethiopia." The statement intimated that the Italian Government would withdraw all confidence from Ethiopia, reserving to themselves full liberty of action. Next day the Italian delegates refused to sit at the Council table while the Abyssinian representative was speaking, and walked out. At first also they opposed efforts to set up a committee of conciliation. On September 6, however, after a long telephone conversation between Baron Aloisi and Signor Mussolini, the Italians withdrew their opposition, and a committee of five was appointed, representing Britain, France, Poland, Spain, and Turkey.

happen to express some of the regrets felt by these eminent Victorians, you will now always find yourself confronted with one general idea. It is the idea that the love-letters were *wasted* if they were not sold to an illiterate millionaire from Nebraska; or

AN ECCENTRIC FIGURE IN U.S. POLITICS ASSASSINATED: HUEY LONG.

THE THREE TOP PHOTOGRAPHS REPRODUCED FROM "THE MARCH OF TIME," BY COURTESY OF RADIO PICTURES, LTD. (COPYRIGHTED.)



HUEY LONG'S MANNER OF CLOWNING FOR PUBLICITY: HIS VISIT TO A FOREIGN BATTLESHIP IN HIS PYJAMAS.



IN THE BUILDING WHERE HE MET HIS DEATH: HUEY LONG AT A SESSION OF THE LOUISIANA STATE LEGISLATURE.



HUEY LONG EXPOUNDING HIS "EVERY MAN A KING" PLAN DURING AN ELECTION CAMPAIGN IN LOUISIANA.



"SHARING THE WEALTH": HUEY LONG HANDING OUT 15,000 DOLLARS TO PAY SPECTATORS' FARES TO WATCH LOUISIANA STATE UNIVERSITY PLAY FOOTBALL.



THE LATE SENATOR HUEY LONG: A POTENTIAL FUTURE CANDIDATE FOR THE U.S. PRESIDENCY, MORTALLY WOUNDED AT BATON ROUGE.



HUEY LONG WITH HIS WIFE (LEFT) AND DAUGHTER: THE "KINGFISH" RETURNING JUBILANT TO WASHINGTON FROM TRIUMPHS IN THE SOUTH.



"KINGFISH" HUEY LONG—THE JOVIAL ORATOR.



HUEY LONG WITH HIS ARMED BODYGUARD (BEHIND HIM, RIGHT): AN OCCASION WHEN THE SENATOR ATTACKED THE PHOTOGRAPHER.



SENATOR HUEY LONG—THE 'EARNEST ORATOR.'

Senator Huey Long, one of the most eccentric figures in American political history, "Dictator" of Louisiana, and a most bitter opponent of President Roosevelt and the "New Deal," was shot in the State Legislature building at Baton Rouge on September 9. His assailant was Dr. Carl Weiss, a thirty-year-old eye-specialist. Dr. Weiss fired two shots, one of which took effect, before being himself shot down by the Senator's bodyguard. Senator Huey Long died on September 10. He was forty-two. Huey Long began his career as a lawyer. He was elected Governor of Louisiana in 1928 by a minority vote in a three-cornered election, but by 1932 his power in the State was sufficiently consolidated to enable him

to hand the governorship over to a partisan, while he secured for himself election to the U.S. Senate. His power in Louisiana was practically absolute. Like the great Tammany "bosses" of New York, Huey Long extended lavish patronage to all his supporters and bestowed varied material benefits on the masses. Under his régime the public debt of Louisiana rose from 10,000,000 dollars to 145,000,000 dollars. His slogans "Share the Wealth" and "Every Man a King" obviously had considerable popular appeal, and, combined with the magnetism of his extraordinary personality, might have raised him to the Presidency. His nickname "Kingfish," adopted by himself, was derived from a comic wireless turn.

ABYSSINIANS DURING THE CRISIS: DOMESTIC AND RELIGIOUS ASPECTS.



WAITING FOR "THE CRUMBS WHICH FALL FROM THEIR MASTER'S TABLE": THE EMPEROR'S TWO PET DOGS, WHICH ARE HIS CONSTANT COMPANIONS.



DURING SPECIAL PRAYERS FOR PEACE HELD AT ADDIS ABABA: ABYSSINIANS BOWING (THEIR SUBSTITUTE FOR KNEELING) BEFORE HOLY ICONS.



SHOWING A CURTAIN (LEFT BACKGROUND) BEHIND WHICH WAS THE EMPRESS: THE INTERIOR OF THE CATHEDRAL AT ADDIS ABABA DURING PRAYERS.



ONE OF THE SACRED ICONS EXHIBITED TO THE PEOPLE FOR THE FIRST TIME: A PICTURE OF ST. GEORGE AND THE DRAGON, SHOWN DURING THE PRAYERS.



AN UNUSUAL OCCURRENCE CAUSED BY THE CRISIS WHICH UNITED ALL CREEDS: MAHOMMEDAN PRIESTS AMONG THOSE LEAVING THE CATHEDRAL.



THE EMPRESS OF ABYSSINIA (UNDER A STATE UMBRELLA) ON HER WAY TO ATTEND SERVICE IN THE CATHEDRAL: SHOWING HER VEILED MOTOR-CAR ON THE LEFT.

Typical phases of Abyssinian religious life during the period of crisis are illustrated in most of the above photographs. They were taken on an occasion, a few weeks ago, when a special service of national supplication was held in the Cathedral of St. George at Addis Ababa, on the same day on which prayers were being offered in American churches for peace and Ethiopian independence. The service at Addis Ababa was attended by the Emperor and Empress, their second son, Ministers of the Government, and the American Chargé d'Affaires, Mr. Cornelius Engert. The Abuna, head of the Church, and the Chegi, Prior of the chief monastery, officiated.

After the Mass, which lasted from 6 a.m. to 8 a.m., the Emperor proceeded to the west of the Cathedral, the Empress to the south, the Abuna to the east, and the Chegi to the north, and all, standing before icons, prayed for world peace. The Emperor left the Cathedral under a green ceremonial umbrella and motored back to the Palace. The Empress followed in a special veiled car. During the service she had sat in the middle sanctuary behind iron gates and a veil of gold cloth. Members of various religions, including Moslems, joined in the prayers for peace, a remarkable indication of national unanimity in time of peril.

ITALIANS DURING THE CRISIS: "GO AHEAD!" THE ORDER OF THE DAY.



A TYPICAL SCENE DURING THE PASSAGE OF ITALIAN FORCES THROUGH THE SUEZ CANAL: THE TROOPSHIP "ATLANTA," CARRYING SOME FIFTEEN HUNDRED MEN, BE-FLAGGED AND SURROUNDED BY A SWARM OF BOATS CONTAINING ENTHUSIASTIC COMPATRIOTS.



BARRACK LIFE OF ITALIAN TROOPS IN EAST AFRICA READY FOR POSSIBLE WAR WITH ABYSSINIA: SLEEPING QUARTERS IN ONE OF THE NUMEROUS TIMBER-BUILT BARRACKS ERECTED IN THE ITALIAN COLONY OF ERITREA.

While efforts for keeping the peace between Italy and Abyssinia were in progress at Geneva, there was no cessation, apparently, of Italian military activities. In addressing an assemblage of some 20,000 young *Avanguardisti*, Signor Mussolini was reported to have declared: "We will go ahead!" At the same time it was pointed out that the Italian military preparations in East Africa were not complete, and that there were still a considerable number of mobilised troops, besides war material, to be embarked. On September 7, 3000 more Blackshirts left Naples for East Africa

on board the troopship "Liguria," which also carried a large quantity of war material and some five hundred mules. On the previous day it had been announced in Rome that 60,000 to 70,000 more men had been called up for military service. Italian troopships passing through the Suez Canal have been acclaimed by Italians resident in that locality. In particular, the "Saturnia," with the Duce's sons and son-in-law on board, received a fervent welcome from 10,000 Italians on arrival at Port Said. The "Saturnia" was conveying 4000 troops to Eritrea.

THE CAMERA AS RECORDER: NEWS OF THE WEEK IN PICTURES.

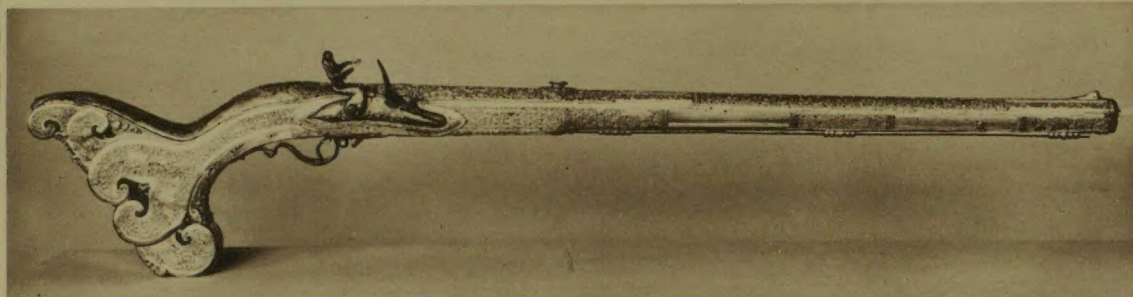


A BRITISH LINER AFTER COLLISION WITH A FRENCH STEAMER OFF PORTUGAL: THE SPLINTERED DECK OF THE "DORIC"; WHOSE PASSENGERS WERE TRANSFERRED TO OTHER SHIPS.

The "Doric," a 16,484-ton Cunard White Star liner, was in collision with the French steamer "Formigny" (2166 tons) forty miles off Oporto on September 5. The "Doric" was returning from a fourteen-day Mediterranean cruise. A hole 5 ft. by 10 ft. was torn in her starboard bow on the water-line, and she began to take in water. The Orient liner "Orion" and the P. and O. "Viceroy of India" answered her S.O.S., and went to the spot at full speed. Meanwhile in the "Doric" passengers, awakened from their beds, went calmly to their boat stations. It was decided, as a precaution, to transfer them, so the "Orion" took 475 and the "Viceroy of India" 245. The "Doric" later proceeded under her own steam to Vigo.

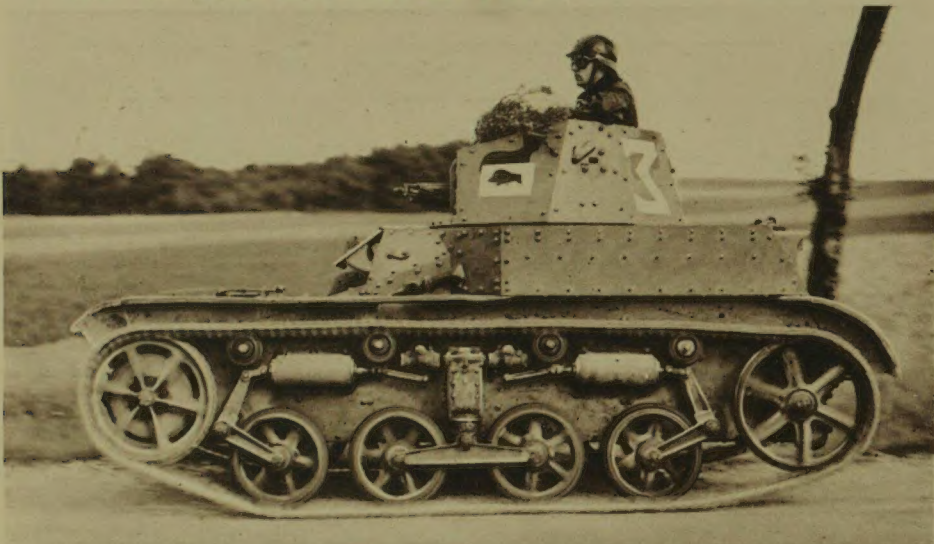


THE "DORIC" (LEFT) AND THE "FORMIGNY" PHOTOGRAPHED SHORTLY AFTER BEING IN COLLISION; SHOWING THE HOLE IN THE "DORIC'S" SIDE, AND HER BOATS PARTLY LOWERED.



AN EARLY SEVENTEENTH-CENTURY SINHALESE GUN, TAKEN FROM THE LAST KING OF KANDY, TO BE RETURNED TO CEYLON: THE WEAPON ADORNED WITH SILVER AND GOLD AND JEWELS. (ABOUT 4 FT. 6 IN. LONG.)

The gold and silver gun illustrated here belonged to the last King of Kandy, and has just been bought for the Government of Ceylon by the Trade Commissioner in this country. The last King of Kandy was deposed in 1815 after committing a series of atrocities on British subjects. The gun was made in the early seventeenth century, and is entirely covered by an elaborate design of gold and silver, picked out with rubies.



THE GREAT FRENCH MANŒUVRES IN WHICH PRACTICALLY NO HORSES WERE EMPLOYED: ONE OF THE NEW HIGH-SPEED TANKS IN THE MIMIC "BATTLE OF THE MARNE."

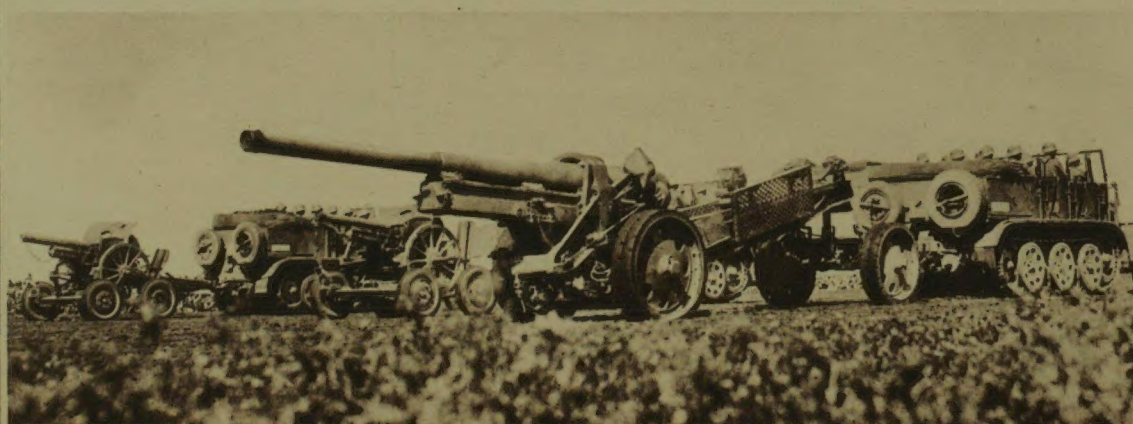


FRENCH MEDIUM ARTILLERY EQUIPPED WITH HEAVY PNEUMATIC TYRES FOR SPEEDY ROAD MOVEMENT: A HOWITZER AND ITS CREW UNDER CAMOUFLAGE.

Manœuvres of great importance to the future of the French army began on September 2. They were attended by the President of the Republic, the War Minister, and the Chief of General Staff. The chief feature of the operations was that practically no horses took part in them. A completely mechanized army fought a new Battle of the Marne, against another completely mechanized force. The battle extended for about twenty-five miles to the east of Rheims. The northern army, commanded by General Faury, took up a defensive position on the river Marne, and the southern army, under General Guity, attacked and attempted to drive it back. The defence, however, was both stubborn and skilful, and the result was indecisive. A second phase of the manœuvres began on September 5, when the aim of the attacking "Southerners" was to turn the "Northern" flank. This was the first time that mechanized operations have been tried in France on such a scale.

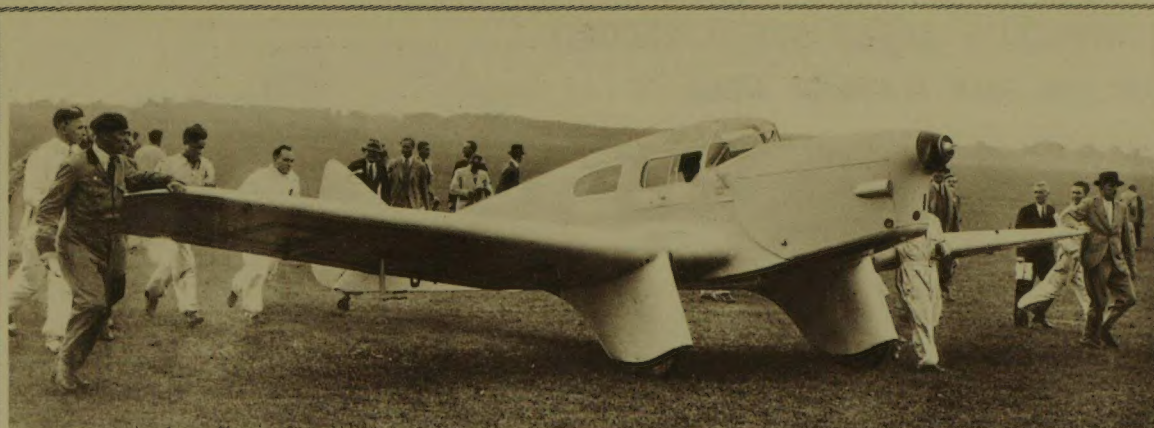


HERR HITLER ATTENDS THE GERMAN MANŒUVRES, WHERE MECHANISED TROOPS AND AEROPLANES WERE EMPLOYED: THE FÜHRER EXAMINING A LARGE MAP OF THE OPERATIONS.



NO MORE DUMMY ARTILLERY FOR THE GERMAN ARMY'S MANŒUVRES: A FORMIDABLE HIGH-VELOCITY GUN BEHIND ITS TRACTOR IN THE MARCH-PAST BEFORE HERR HITLER; AND FIELD GUNS ON TROLLEYS.

Germany, like France, has recently been holding big manœuvres. While the 1st and 6th Army Corps were engaged in mimic warfare on the Luneburg Heath, anti-aircraft artillery practice under war conditions was conducted round Brunswick. In the Luneburg Heath manœuvres mechanized troops figured largely. Herr Hitler was present as Commander-in-Chief of the German forces, and was accompanied by General von Blomberg, the War Minister, and General von Fritsch, Commander-in-Chief of the army. The manœuvres concluded with a grand march-past. Herr Hitler took the salute, standing on a wooden platform hung with swastika and Iron Cross flags. General von Blomberg, in a speech, emphasised the loyalty of the German fighting forces to Herr Hitler. "The army," he said, "marches with unshakable resolution behind the banner which the Führer has unfurled over Germany."



THE WINNER OF THE KING'S CUP AIR RACE COMING IN AT HATFIELD AERODROME: THE MILES "FALCON" MACHINE PILOTED BY MR. T. ROSE.

Mr. T. Rose, flying a Miles "Falcon" Gipsy VI., entered by Viscountess Wakefield, won the King's Cup Air Race (a handicap) on September 7 at an average speed of 176.28 m.p.h. This was the highest speed at which the race has ever been won, but the record for the course was set up by Capt. E. W. Percival, the "scratch" man, who was placed sixth. Flying the Duke of Kent's Mew "Gull" Gipsy VI., he covered the 350 miles at an average of 208.91 m.p.h. Mr. H. R. A. Edwards, in a Miles "Hawk," was placed second.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE WINNER OF THE KING'S CUP: MR. T. ROSE, A FORMER R.A.F. OFFICER, WITH THE TROPHY.



A FORMER GERMAN SEA-RAIDER VISITS ENGLAND: COUNT VON LUCKNER, WITH HIS WIFE, AT CROYDON.

Count Felix von Luckner, famous for his war exploits as commander of the German raider "Seeadler," arrived in Croydon on September 9 from Berlin, accompanied by his wife. He was met by members of the British Legion. Count von Luckner arranged to meet a number of British naval officers in London.



THE DUKE OF GLOUCESTER AND HIS FIANCEE, LADY ALICE SCOTT (WHO IS WEARING HER ENGAGEMENT RING), AT A GARDEN-PARTY GIVEN AT BOWHILL.

The Duke of Gloucester and his fiancée, Lady Alice Scott, were present when the Duke and Duchess of Buccleuch, Lady Alice's parents, entertained the employees of their Selkirk estates at Bowhill at a garden-party given on September 7 to celebrate Lady Alice's engagement. The Duke of Gloucester visited a London jeweller on September 4 to choose an engagement ring, before going to Bowhill. The ring bears an oval sapphire set in platinum.



FREDDIE DIXON GARLANDED AFTER WINNING THE ULSTER T.T. AT BELFAST.

Freddie Dixon won the Ulster Tourist Trophy on the famous Ards Circuit on September 7. It was a spectacular race in which British, French, Italian, and German cars competed. There was an extraordinary series of accidents in the course of the race, but Dixon's only mishap was a skid across the Town Square at Newtownards. He won by 1 min. 13 sec.



DR. JEZE.

The legal adviser of M. Tekle Hawariat, the Abyssinian delegate at Geneva, and adviser to the Abyssinian Government. Replied to the Italian accusations against Abyssinia on September 5. When he began to speak, Baron Aloisi left the Chamber; and, later, Signor Rocco also went out.



MR. WILLIAM ABERHART.

Leader of the Social Credit Party in Alberta, recently returned to power in that province. The basis of the Social Credit programme is the payment of a social dividend of £5 a month to every adult. It also includes a tax called an "unearned increment levy." Mr. Aberhart was formerly a schoolmaster.



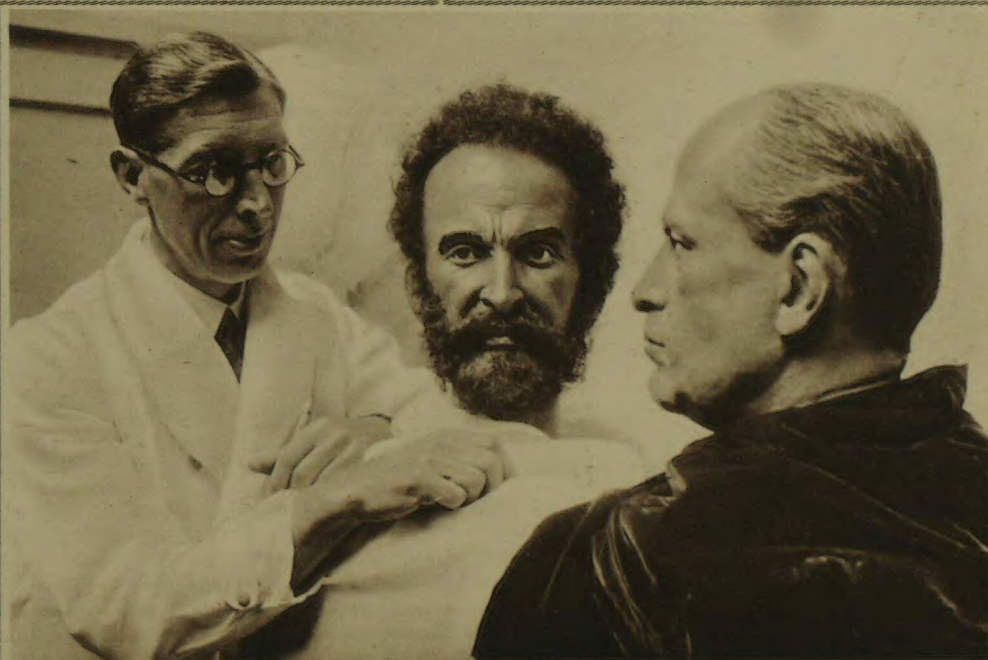
PROFESSOR W. W. WATTS.

President of the British Association, which began its meetings at Norwich on September 4. His Presidential address was on the subject of "Form, Drift, and Rhythm of the Continents." Professor Watts is Emeritus Professor of Geology, Imperial College of Science, S. Kensington.



SIR JOSIAH STAMP.

The eminent authority on economics and finance. Nominated to be next year's President of the British Association. Chairman of the London Midland and Scottish Railway, a director of the Bank of England, and a Member of the Economic Advisory Council.



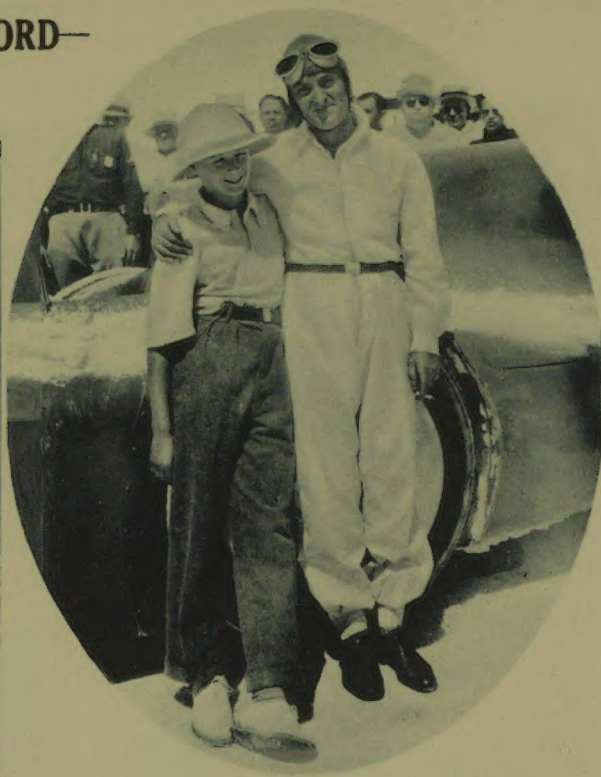
LEADERS OF ITALY AND ABYSSINIA IN WAX: THE HEADS OF THE EMPEROR HAILE SELASSIE I. AND SIGNOR MUSSOLINI PREPARED FOR EXHIBITION AT MADAME TUSSAUD'S.

The two heads modelled by Madame Tussaud's enterprising artists and illustrated here will undoubtedly attract great popular interest, for they present the true likenesses of the two most-caricatured men of the moment. The contrast in type is strongly marked and may, perhaps, be regarded as symbolical. Mr. Bernard Tussaud is seen here with the two waxworks.

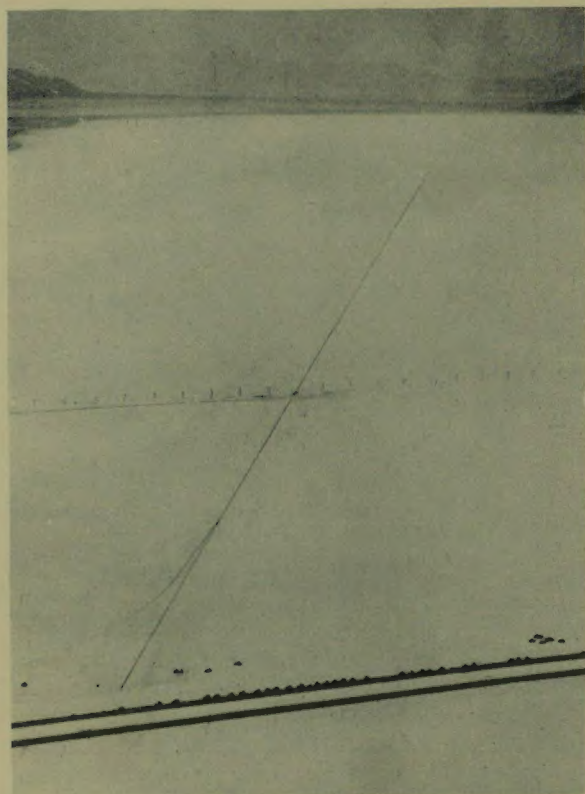
OVER 300 M.P.H.! SIR MALCOLM CAMPBELL'S GREAT SPEED RECORD— THE CAR AND THE COURSE ON THE SALT FLATS OF UTAH.



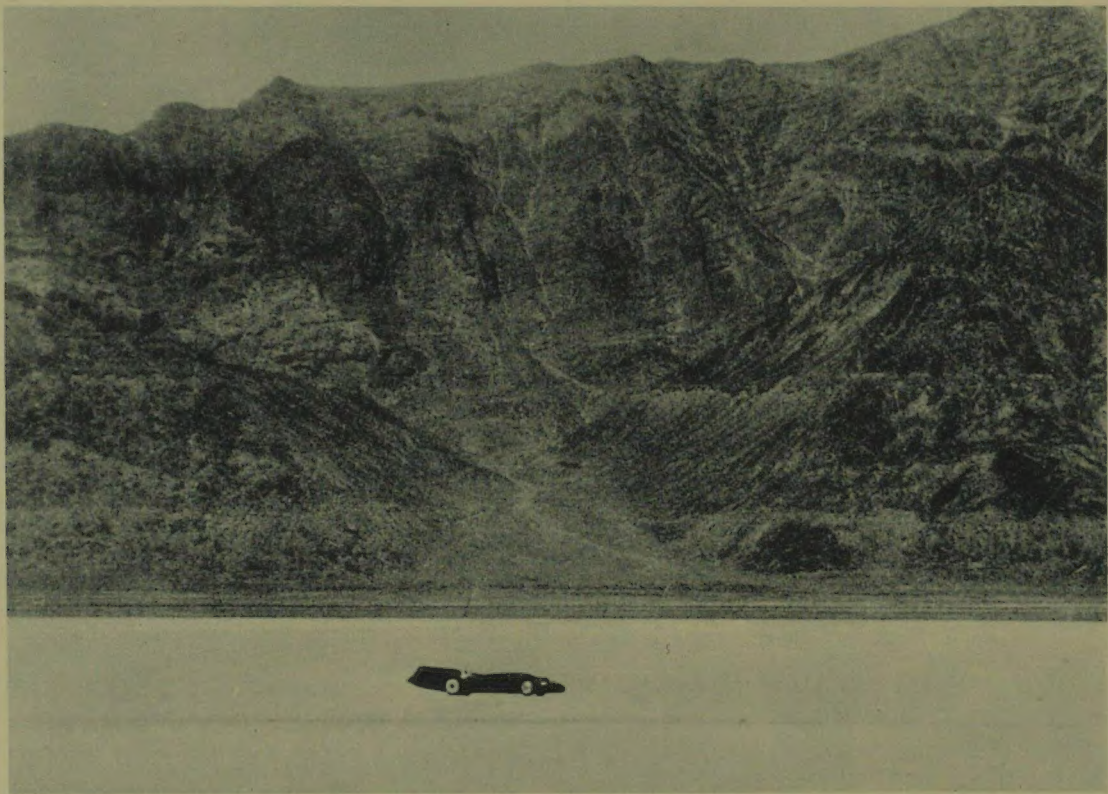
THE FIRST MAN TO TRAVEL ON LAND AT 300 MILES AN HOUR: SIR MALCOLM CAMPBELL IN THE COCKPIT OF HIS "BLUE BIRD" ON THE UTAH SALT FLATS, WHERE HE MADE HIS RECORD RUN—SHOWING SALT THROWN UP FROM THE COURSE SPRINKLED ON THE CAR.



WITH HIS SON DONALD BESIDE THE SALT-ENCRUSTED "BLUE BIRD": SIR MALCOLM CAMPBELL AFTER HIS FIRST TEST RUN ON THE SALT FLATS OF UTAH.



SHOWING THE STRAIGHT BLACK LINE (SLANTING FROM LEFT FOREGROUND TO RIGHT BACKGROUND) TO MARK THE ROUTE FOR THE CAR: AN AIR VIEW OF THE SALT FLATS.



THE "BLUE BIRD" TEARING ALONG THE UTAH SALT FLATS, RESEMBLING THE SURFACE OF A FROZEN LAKE, WITH A RANGE OF MOUNTAINS IN THE BACKGROUND: AN AIR PHOTOGRAPH TAKEN DURING ONE OF SIR MALCOLM CAMPBELL'S RUNS AT HIGH SPEED, ON THE OCCASION WHEN HE ACHIEVED HIS RECORD.



PREPARATIONS ON THE COURSE: OFFICIALS EXAMINING THE 13-MILE-LONG STRIP OF OIL WHICH WAS LAID OVER THE BONNEVILLE SALT LAKE FLATS IN UTAH IN ORDER TO PROVIDE A GUIDING LINE FOR SIR MALCOLM CAMPBELL DURING HIS SPEED RUNS.

On September 3, over the Bonneville salt flats in Utah, Sir Malcolm Campbell accomplished the magnificent feat of driving his famous car, "Blue Bird," at over 300 miles an hour, a speed never before attained on land. Owing to a miscalculation, his mean average speed was originally given as 299.875 m.p.h., but later it was officially announced (after two corrections) as 301.1292 m.p.h. During part of the run he was doing over 304 miles an hour. Twice, it was reported, he was within an ace of disaster—first, when a front tyre burst at the end of his first run, when he was going at 280 m.p.h. and only his superb handling



A MISHAP WHICH MIGHT HAVE MEANT DISASTER BUT FOR SIR MALCOLM CAMPBELL'S SUPERB HANDLING OF THE CAR: THE BURST FRONT TYRE WHICH ENDANGERED HIS LIFE.

of the car prevented it overturning; secondly, when he was nearly blinded by salt and steam. Describing the tyre-burst, he said: "I heard a terrific explosion in front of me. At once the car swerved to the left. I realised that a tyre had gone and for a split second wondered what was going to happen. I was holding the wheel very tightly and dragged the car straight again. Then once more 'Blue Bird' swerved off the black line. Again I got it straight. After that I managed to pull up all right." Sir Malcolm arranged to sail from New York on his homeward voyage, in the "Majestic," on September 12.

FIVE MILES A MINUTE! LITTLE-KNOWN FACTORS IN "BLUE BIRD'S" TRIUMPH.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. THOMSON AND TAYLOR, WEYBRIDGE, THE BUILDERS OF "BLUE BIRD."

A SCALE BROADSIDE VIEW CLEARLY SHOWING THE STREAMLINED SHAPE.

LENGTH OVER-ALL 28 FEET 3 INS.

BLOWER INLET. ENGINE EXHAUSTS. STABILISING FIN.

THE EFFECT ON ORDINARY MOTOR-CAR BODY DESIGN IS CLEARLY SEEN BY COMPARING THE BONNET OF A MODERN STREAMLINED CAR WITH THAT OF "BLUE BIRD."

IF IT WERE POSSIBLE TO DRIVE AN ORDINARY CAR AT 300 M.P.H.

THIS REPRESENTS THE HEAD RESISTANCE AT 300 M.P.H.

THE BLACK SQUARES SHOW TO SCALE THE INCREASE IN WIND RESISTANCE AS THE SPEED INCREASES, DECREASING THE "BLUE BIRD'S" ACCELERATION

NECESSARY TO OBTAIN THAT EXTRA HUNDRED MILES AN HOUR

THE ENORMOUS SIZE & WEIGHT OF "BLUE BIRD" COMPARED WITH A FAMOUS RACING CAR, CAPABLE OF DOING 200 M.P.H.

"BLUE BIRD" TOP SPEED APPROXIMATELY 300 M.P.H. WEIGHT 5 1/2 TONS LENGTH 28 FEET 3 INS.

THE "BLUE BIRD" COMPARED WITH THE AUTO-UNION RACING CAR.

THE EFFECT OF CENTRIFUGAL FORCE ON THE TYRES AT 300 M.P.H.

AT 300 M.P.H. THE WHEELS ARE TURNING AT 260 REVOLUTIONS PER MINUTE.

SHAPE OF TYRE AT 300 M.P.H. CAUSED BY CENTRIFUGAL FORCE TRYING TO THROW OUT A TON IN WEIGHT TO EVERY POUND OF TREAD

ONE TON OF FORCE TO EVERY 1 LB. OF TREAD

THE SUPERCHARGER, OR BLOWER, THAT FORCES A FULL SUPPLY OF EXPLOSIVE MIXTURE INTO THE CYLINDERS

THE SPECIAL FUEL USED IS MADE UP OF BENZOL, PETROL, ETHYL & METHANOL.

WITH ORDINARY FUELS THE EXPLOSIVE FORCE WOULD NOT BE SUFFICIENT.

WITH THIS SPECIAL MIXTURE THE INCREASED EXPLOSIVE FORCE ENABLES THE MOTOR TO DEVELOP FULL POWER

THE ACCELERATION OF "BLUE BIRD" OVER ITS SIX MILE RUN BEFORE REACHING THE MEASURED MILE.

Mile	Speed (M.P.H.)
First Mile	150
Second Mile	210
Third Mile	245
Fourth Mile	270
Fifth Mile	290
Sixth Mile	300

THE BIZARRE FRONTAL APPEARANCE OF "BLUE BIRD"

OVER-ALL WIDTH 6 FEET 11 INS.

BY CLOSING THE SHUTTER OF THE AIR INLET TO THE RADIATOR THE SPEED IS INCREASED BY 15 MILES PER HOUR.

"BLUE BIRD'S" COURSE ON THE BONNEVILLE SALT FLATS, UTAH, U.S.A. THIRTEEN MILES IN LENGTH.

EDGE OF SALT. MEASURED MILE. EDGE OF BEST SALT. APPROXIMATE EDGE OF SALT.

AT 300 MILES PER HOUR IT IS IMPOSSIBLE FOR THE DRIVER TO READ THE RECORDING INSTRUMENTS, SO A SECOND SET OF INSTRUMENTS IS PROVIDED WITH A CINE CAMERA TO RECORD THE READINGS.

THE CINE FILM THUS OBTAINED WILL PROVIDE VALUABLE DATA FOR FUTURE REFERENCE.

CINE CAMERA & ELECTRIC DRIVE. LIGHTS. REVOLUTION COUNTER. CHRONOMETER. THERMOMETER. AIR PRESSURE GAUGE. BOX.

HOW SIR MALCOLM CAMPBELL ATTAINED 301.1292 M.P.H.: REASONS FOR A BIG ENGINE AND A GIGANTIC CAR.

As noted on the opposite page, Sir Malcolm Campbell's mean average speed when he set up his new record on the salt flats in Utah was officially announced in an amended form as 301.1292 m.p.h. (a correction of the figure previously stated—299.874 m.p.h.—which was due to a miscalculation). It has often been asked why such a huge and somewhat ugly car as "Blue Bird" is necessary to attain a speed of 300 miles an hour, when the wonderful little "Auto-Union" racing cars can cover a measured mile at 200 m.p.h. Whereas "Blue Bird" weighs 5½ tons and has a 2300-h.p. engine, the "Auto-Union" weighs only about 14 cwt. and has a motor of 450 h.p. Why all this extra size to gain that extra hundred miles an hour? The answer is in the air itself, for as the speed increases so does the windage or head resistance, as is clearly shown in our acceleration diagram. There is no

engine in existence to-day more compact or providing the necessary power for weight and size than the Rolls-Royce in the "Blue Bird." To house this big engine a large car is necessary, and to minimise the head resistance a special shape of body is required. Exhaustive wind-tunnel tests proved that the somewhat bizarre shape of "Blue Bird" affords an almost ideal combination, the required power housed in such a way that windage is reduced to a minimum. With present-day knowledge it is next to impossible to attain 300 m.p.h. with a smaller car than the 5½-ton, 28-ft. monster. When it is worked out, the power-weight ratio of "Blue Bird," 5.3 lb. per horse-power, compares very favourably with the 5.1 lb. of the "Auto-Union." Moreover, the design has other advantages. The flat top, for instance, helps to keep the steering-wheels on the ground at great speeds.

A MODEL HOME FOR LOST CATS IN PARIS.



A HOME FOR LOST CATS IN PARIS WHICH MAKES SPECIAL PROVISION FOR THE EXERCISE AND RECREATION OF ITS INMATES: THE WIRE-ENCLOSED "TOBOGGAN" USED BY THE CATS WHEN GOING DOWN FROM THEIR DWELLING-ROOM ON THE FIRST FLOOR TO THEIR EXERCISE CAGE IN THE GARDEN.

THE following details descriptive of a model cats' home in Paris are taken from an article by M. Pol Lion appearing in our French contemporary "L'Illustration." The illustrations were made at the Cats' Home on the Boulevard Berthier, set up at the initiative of Mme. du Gast, President of the French Society for the Protection of Animals. On the first storey of the building is a lofty room with the entry closed by a grille. Here some twenty she-cats are accommodated (tom-cats, it should be noted, have a similar hostel at Gennevilliers). Round the room are set little boxes which serve as beds. On the ground are saucers filled with water or food—which is principally meat and rice. The window opens on to a terrace, also enclosed with a grille. The animals have also a means of making their way down into the garden, where a larger cage enables them to disport themselves at greater liberty. A trap-door in the wall opens, revealing a long tunnel of netting which leads down to the ground at a steep angle. This is called the "toboggan," and the cats eagerly make use of it to get into the open air. The similar home at Gennevilliers is also kept up by Mme. du Gast, but it is on a larger scale, and takes in dogs and other small animals. Abandoned and strayed animals are cared for at these homes run by the Society for the Protection of Animals, which thereby performs a work analogous to that done by the Battersea Dogs' Home.

DRAWINGS BY ANDRÉ GALLAND.



LOUNGE, BEDROOM, AND DINING-ROOM IN ONE IN A CATS' "HOTEL DE LUXE": AN APARTMENT IN THE ESTABLISHMENT IN THE BOULEVARD BERTHIER FITTED OUT WITH SLEEPING BOXES, EATING AND DRINKING BOWLS, AND A "WALK" OVER THE MANTELPIECE; TABLE-LEGS BEING SPECIALLY PROVIDED FOR SHARPENING CLAWS ON!

A LUNAR LANDSCAPE MADE BY A SINGLE RAINSTORM : "BAD LANDS" OF THE NEW HEBRIDES.

ON this and the following pages we reproduce a number of extremely interesting photographs of the New Hebrides—a group of islands rarely visited by Europeans, and further noteworthy from the form of government in force there; namely, the Condominium, a joint control vested in Great Britain and France in 1906. Our correspondent, Dr. Edgar Aubert de la Rüe, was entrusted with a mission in the archipelago by the Museum of Natural History in Paris. In company with Mme. Aubert de la Rüe, he visited all the islands of the group, and even stayed some months on Espiritu Santo, Malekula, and Ambrym, islands where cannibalism persisted until quite recently. They also explored the mountainous parts, and climbed Mount Bembow, one of the most difficult ascents in the islands. In particular climbing was hampered by the effect of rainstorms which scour ravines with great rapidity, as our photographs show. The landscape rivals the descriptions of the hideous *malebolge*, the eighth circle where sinners were confined in Dante's Inferno.



LIKE A SETTING FOR THE *MALEBOLGE* IN DANTE'S *INFERNO*: VOLCANIC ASH DEPOSITS SCoured AND GOUGED BY RAINS ON THE TOP OF AMBRYM ISLAND, NEW HEBRIDES.



ASCENDING A MOUNTAIN THROUGH A WILDERNESS OF VOLCANIC ASH: THE PHOTOGRAPHER'S PARTY 3000 FT. UP ON BEMBOW VOLCANO, AMBRYM ISLAND; VIEWED ACROSS A RAVINE SUCH AS IS QUICKLY CUT BY HEAVY RAIN AND PRESENTS A SERIOUS OBSTACLE TO PROGRESS.



RITUAL IN THE NEW HEBRIDES: WOODEN STATUES AND A TOM-TOM AT A DANCING-PLACE ON VAO ISLAND, NEAR MALEKULA.

WHERE BRITAIN AND FRANCE RULE IN UNISON : THE NEW HEBRIDES—ARTS SECULAR AND RELIGIOUS.

(RIGHT) A KANAKA IN DANCING-DRESS AT RANON, ON AMBRYM ISLAND (WHERE CANNIBALISM IS SAID TO PERSIST): AN OUTFIT THAT INCLUDES A MASK OF BRIGHTLY PAINTED WOOD; A DRESS OF LEAVES; AND A CURIOUS INSTRUMENT (HELD IN THE HAND) WHICH HAS SEVERAL BERRIES AT THE END TO ACT AS A RATTLE.



A DWELLING ON THE HIGH GROUND OF AMBRYM ISLAND: A TYPICAL NATIVE HUT MADE OF COCONUT LEAVES, WITH A STATUE CARVED FROM A TREE-FERN BEFORE IT, AND (BESIDE MME. DE LA RUE) A LARGE WOODEN PLATTER.



A NATIVE STATUE ON RANO ISLAND: AN EXAMPLE TYPICAL OF MANY TO BE FOUND AT DANCING-PLACES IN THE VILLAGES, AND EVEN IN THE FOREST ON CERTAIN ISLANDS OF THE NEW HEBRIDES, PARTICULARLY AMBRYM, MALEKULA, AND RANO.



A TOM-TOM, CARVED FROM THE TRUNK OF A TREE, AND REPRESENTING THE SOUL OF AN ANCESTOR, ON THE DANCING-PLACE OF A VILLAGE ON AMBRYM ISLAND.

ON this page we reproduce some of the photographs of native idols and ritual objects obtained by Dr. Aubert de la Rue during his voyage in the New Hebrides group, which are jointly administered by Great Britain and France. The resemblance of the Ambrym Island dancing-dress to those worn by the natives of the Papuan Gulf in their initiation ceremonies will be noted at once when the photograph on this page is compared with some reproduced in our issue of August 25, 1934. In this connection, it is, perhaps, interesting to observe that the natives of the New Hebrides are Melanesians, though of mixed blood; for there is a strong Melanesian element to be found in many areas in New Guinea. On the other hand, a large element of Papuan origin is also found in the population of Melanesia. The secret societies, which are found in the Torres and Banks Islands in the Northern New Hebrides, are an important feature of Melanesian society. It has been suggested that the organisation of Secret Societies is due to the desire of immigrants to keep their magical processes hidden from the aborigines, on the assumption that their supremacy rested on the superiority of their magic to that of the previous inhabitants.



THE EXPLORER'S WIFE (MME. DE LA RUE) IN A FOREST OF PANDANUS PALMS ON TANNA ISLAND; TREES FROM WHICH THE NATIVES GET THE RAW MATERIAL FOR CLOTHING AND MATS.

WHERE BRITAIN & FRANCE RULE IN UNISON:

OFFICERS AND SUBJECTS OF THE
NEW HEBRIDES CONDOMINIUM.



GUARDIANS OF THE LAW IN THE NEW HEBRIDES CONDOMINIUM: A BRITISH POLICEMAN (LEFT) AND A FRENCH NATIVE POLICEMAN, REPRESENTATIVES OF THE FORTY MEN MAINTAINED BY EACH POWER.



THE BRITISH RESIDENCY ON THE SMALL ISLAND IN FRONT OF PORT VILA, NEW HEBRIDES: A LOCALITY BOASTING LUXURIOUS VEGETATION AND FINE SCENERY.



BUSHMEN FROM THE MOUNTAIN DISTRICTS OF TANNA ISLAND, TO THE SOUTH OF THE GROUP, WITH HEADS OF HAIR REMINISCENT OF PAPUANS: ONE OF THE SEVERAL RACES FOUND IN THE NEW HEBRIDES.



THE COIFFURE WORN BY A BUSHMAN FROM THE MOUNTAIN DISTRICTS OF TANNA: A LONG "DOOR-KNOCKER" GROWN BY A PROCESS WHICH NECESSITATES EACH LOCK OF HAIR BEING FIRST ROLLED IN PANDANUS FIBRE.



A NATIVE OF MALEKULA (WHERE CANNIBALISM PERSISTED UNTIL RECENTLY) WITH A DANCING-MASK CARVED FROM THE TRUNK OF A TREE-FERN AND DECORATED WITH RED AND WHITE CLAY.

THE New Hebrides, the remote group of islands in the Pacific from which Dr. Aubert de la Rue brought back the photographs reproduced on this and on the preceding pages, is interesting as being under what is practically a unique form of Government. The condominium of France and England is upheld by a joint administration of French and English officials. Both countries are represented by a High Commissioner, who delegates his authority to a Resident Commissioner, stationed in the archipelago. Provision was also made, by the convention of 1906, for two police forces of equal strength. The High Commissioners were given authority over the native chiefs. A joint court had also to be established, consisting of two judges, appointed respectively by Great Britain and France, and a third, to be president, and not a British subject or French citizen, at that time appointed by the King of Spain. The convention also provided against the establishment of a penal settlement and the erection of fortifications. The convention, it may be observed, met with some criticism in Australia at the time, particularly because the Australian Government was not fully consulted.

BOOKS OF THE DAY.

SINCE Henley wrote his "Song of Speed," after his first experience of motoring, in 1903, science and invention have enormously increased the possibilities of rapid movement. Speed is a sorceress who has cast a spell upon us all, but she exacts a toll of which the casualties on our roads alone provide distressing evidence. Only the other day she claimed a precious life, in Lawrence of Arabia. But it is not only on the more venturesome and meteoric that the stroke may fall. Danger besets even those who travel sedately at what has come to be considered a safe and reasonable pace. The ordinary conditions of modern road travel allow little time to admire the landscape, for the motor, with all its horse-power, has no horse-sense. Some unforeseen emergency, despite every care, may suddenly cause disaster, such as that which has robbed Belgium of a much-loved Queen.

This grievous tragedy on the shores of Lake Lucerne, following so soon on that which befell the same royal house last year, accentuates retrospectively the interest of an unusually revealing memoir — "ALBERT, KING OF THE BELGIANS." By Charles D'Ydewalle. Translated by Phyllis Méroz. With Frontispiece Portrait (Methuen; 10s. 6d.). Here we have a remarkable compound of candour and veneration—candour in discussing certain traits in the late King's complex personality, which rendered him aloof, moody, pessimistic, and at times even cynical; veneration which leads the author to call him "one of the noblest and most beautiful characters the world has ever known." The book impresses me as a true and life-like portrayal, by one who really knows his subject. "As a journalist," he writes, "I was often admitted into King Albert's intimate circle, and so was able to hear his own opinions from his own lips . . . my only evidence has been the spoken word; I knew the witnesses, the hundreds of witnesses, of the Epic. Many of them are dead; very few have set down their thoughts. The Belgians are not given to writing. . . . The little we know of Leopold I. has come to us from the archives of Windsor. It would seem as if the watchword of the Belgian Kings: 'Burn everything,' has been obeyed to the letter."

In this memoir of King Albert there are, of course, many allusions to his son and successor, at various stages of his education and career. To-day, the most poignant passages are those relating to his marriage and the nation's devotion to its young Queen. "Her popularity was assured," we read, "when Belgium realised that she lived only for her husband. She accompanied him on his long travels to India and the Congo, was tireless and tactful, would rush from liner to aeroplane, and was as ready to visit a hospital in the Tropics as a crèche in Brussels. Princess Astrid had come to an enlightened Court, where the children, like their parents, had a taste for solid reading and scientific study." King Albert, we are told, was a voracious reader, with a taste for natural science, and he took notes of everything of human interest that he came across in his travels.

From Egypt once, he flew to Baghdad, and "in Greece and Palestine he found rest in the settings that time has not changed." It is not recorded what he did in Baghdad, or whether he visited any of the famous sites of antiquity in Iraq. I feel sure, however, that he would have enjoyed such a book as "UR OF THE CHALDEES." A Record of Seven Years of Excavation. By C. Leonard Woolley, Director of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania to Mesopotamia. With Maps and sixteen pages of Illustrations (Faber; 3s. 6d.). In this compact pocket-volume the famous archaeologist, who was associated with Colonel Lawrence on intelligence work in Egypt during the war, has given us "infinite riches in a little room." It recounts in popular style, on the highest possible authority, one of the greatest series of discoveries made during this present epoch of widespread excavation and research.

To our readers, of course, Sir Leonard Woolley's subject will be very familiar, from his numerous illustrated articles in our pages describing successive phases of his great work at Ur. As he points out, however, there has hitherto been no consecutive account of the expedition, although in his previous book, "The Sumerians," he freely used the Ur material to show the achievements of that race which he has resuscitated from oblivion. The complete publication of his results on a large scale, in several volumes, will take some time, and meanwhile the present little book, though

not in any way anticipating the official publications, will, he hopes, "meet the needs of those who are interested in what the Expedition has already done and wish to follow with better understanding its future discoveries." Speaking as one who can be included in that category, I can promise other readers that they will find their requirements delightfully supplied. Some of the "finds" here mentioned may be new to them. One was that of a sisterhood, or nunnery, under the headship of a royal princess, who not only conducted what we should call a "convent school," but also "a museum of local antiquities." In this matter she "took after her father, a keen archaeologist." It is intriguing to find that archaeology was already a flourishing science in the sixth century B.C.!

bit for itself—but for the seductive type of literature provided for the purpose. I do not say that a nine-to-fifteen-year-old person would choose this book for amusement, but it is certainly a great advance in entertainment on the old school text-books. A noteworthy feature is a number of time-charts setting out contemporary events and personages in different parts of the world at various periods. These are a great help in visualising the world's historical "cavalcade," and should be useful to teachers and the general reader.

There is evidence of a *rapprochement* between archaeology and commerce in an interesting and well-illustrated little book concerning a metal which has played a prominent part in human evolution, namely, "COPPER THROUGH THE AGES." With twenty-nine Plates (The Copper Development Association, Thames House, Millbank). The illustrations range from examples of ancient art, in Egypt, China, and Mesopotamia (including a bronze bull-head from Ur), to a mediæval Turkish gun, the gates of Henry VII.'s Chapel at Westminster Abbey, modern electrical transmission towers, and a bronze propeller for the giant liner, "Queen Mary." In the early chapters, as already indicated, our old friends the Sumerians reappear. The word "copper" is said to be derived from Cyprus, where the metal was mined as early as 3000 B.C. The letterpress, which bears no author's name, pleasantly combines history with a modicum of technicality.

To revert to the subject with which I began, the latest achievement of that remarkably fast motor-car, the "Blue Bird," adds topicality to the intrinsic interest of "MY THIRTY YEARS OF SPEED." By Sir Malcolm Campbell. With fifty Illustrations (Hutchinson; 10s. 6d.). I have no ambition myself to travel at 300 miles an hour, and even at 30 m.p.h. I sometimes look back with regret to days when one jogged along in a Cornish jingle, on peaceful roads, with ample opportunity to observe the beauties of nature in passing, and alighted to walk when going uphill, to relieve the pony. Nevertheless, I can but admire the wonderful courage and endurance of our great record-maker. His reminiscences are all the more thrilling from his love of adventure. Among other things, of course, he has a taste for seeking buried treasure, and one of his enterprises here described was an expedition for that purpose to Cocos Island. He also describes his experiences in the Royal Flying Corps during the war, and more than once since then he has forsaken the ground for the air, as when he and a companion made a forced landing on the African coast and were captured by Riff tribesmen.

One personal memory I share with Sir Malcolm—that of schooldays at Uppingham, though mine were some ten or twelve years earlier than his. In some respects his recollections of the place are unfamiliar. I do not remember, for example, "the school pastime of riding rams, to which most Sunday afternoons were devoted," a surreptitious sport in the fields of neighbouring farms. There is a photo-

graph of Sir Malcolm mounted on one of these fiery steeds. In his day, too, the ordeals to which new boys were subjected seem to have been more severe than any that I remember.

His great exploit in Utah lends particular interest to the following passage bearing on his main ambition. "There had been a time," he writes, "when 146 m.p.h. had looked an odd figure, and I had wanted to lift the record speed to 150 m.p.h.; now, 253 m.p.h. looked an odd figure, and I wanted to raise it to 300 m.p.h. This speed formed a possible seal on all that had already been done, although I knew that it could be beaten, because five miles a minute does not form the limit of land speed. Given the right surface, a long enough run, and a car designed for the work, a man may reach 400 or even 500 m.p.h. The limiting factor to ultimate speed seems determined by the difficulty of finding a course, not by the human element or the car." The frontispiece portrait of the author, with his two mechanics, and other illustrations, reveal a most genial personality. I should not be sorry to learn that he had decided now to rest on his laurels. Anyhow, I trust it may be many a long year ere in the course of nature he is "gathered to the kings" of speed. C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

The Sumerians and their capital, as well as Ur's most eminent citizen, Abraham, find due incidental mention in "THE STORY OF THE WORLD FOR YOUNG PEOPLE." By Mabel Cleverly Paine. Vol. I. The Story of the Early and Middle Ages. With many Illustrations and Maps (Frederick Muller; 7s. 6d.). This is the first of three volumes which follow the fashion set by Mr. H. G. Wells of outlining universal history in popular style. Without pretending to have examined the book minutely from the standpoint of historical criticism, I think I may say that, regarding its qualities as a narrative, the author has so far accomplished a formidable task in a very satisfactory manner. The obvious zest with which she tells the story is in itself stimulating, and fulfils her declared principles. "There has been no attempt," she writes, "at original research. In the words of G. K. Chesterton, the amateur has endeavoured 'to do what he can with the facts which the specialist provides.' The history . . . is written for children between the ages of nine and fifteen."

There was no such book as this when I was at school, and I envy the young people of to-day, not only for the fact that they are taught something of general history—a subject which my generation was left to pick up bit by

A BABYLONIAN TEMPLE FOUNDED BEFORE 3500 B.C.: NEW RELICS OF EARLY DYNASTIC DATE AT TELL ASMAR.



1. (ON LEFT)
POTTERY OF
THE EARLY
DYNASTIC
PERIOD AT TELL
ASMAR: ONE OF
MANY NEW
TYPES
DISCOVERED—
A BOWL WITH
A FLAT RIM
(OTHERWISE
UNKNOWN IN
MESOPOTAMIA)
AND TUBULAR
LUG HANDLES
ON THE
SHOULDER.



2. THE TWENTY-SIX STAGES OF THE FERTILITY GOD'S TEMPLE AT TELL ASMAR, COVERING 1000 YEARS, EXCAVATED TO A DEPTH OF 40 FT.: SHOWING (RIGHT FOREGROUND) THE ORIGINAL SHRINE DATING FROM BEFORE 3500 B.C.



3. PART OF THE SAME TEMPLE (AS SHOWN IN FIG. 2) WITH MEN PLACED TO MARK VARIOUS POINTS OF SPECIAL INTEREST AND OF DIFFERENT DATES, DETAILS OF WHICH ARE GIVEN IN THE NOTE BELOW.

THESE photographs illustrate Dr. Henry Frankfort's article on page 432 describing this year's work at Tell Asmar and other sites in Iraq. The illustrations are numbered according to his references to their subjects. In Fig. 2 he points out the first shrine of the Jemdet Nasr Period and some 10 ft. above virgin soil. In Fig. 3, the man on the sky-line (right) is squatting on a wall dating from the dynasty of Sargon of Akkad (c. 2500 B.C.). The man at the left top corner stands where there were found copper vases almost identical with those from royal tombs at Ur and dated to 2700 B.C. The boy in a dark hole below is outside the temple whence came the famous Sumerian cult statues (illustrated in our issue of May 19, 1934). Two men further below mark the floors of a temple belonging to the earliest part of the Early Dynastic Period immediately succeeding the Jemdet Nasr Period, in which the temple was founded well before 3500 B.C. Here was discovered the vase decorated with wind-blown trees shown on the colour-plate (page 1). The broken goblets in Fig. 4 were probably used at the annual wedding feast of the god and goddess of fertility, at the close of which, presumably, each participant smashed his drinking-vessel. At one level 663 of these cups were found.

PHOTOGRAPHS BY THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO. BY COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR. (SEE HIS ARTICLE ON PAGE 432.)



4. BROKEN DRINKING-CUPS, OF WHICH 663 WERE FOUND AT TELL ASMAR: EVIDENCE THAT, AFTER THE ANNUAL WEDDING FEAST OF THE GOD AND GODDESS (POSSIBLY SHOWN IN FIG. 20 ON PAGE 432) EACH PARTICIPANT SMASHED HIS GOBLET.

NEW DISCOVERIES ON THE FAMOUS SUMERIAN SITE OF KHAFAJE, IRAQ:

RELICS OF EARLY ART
AND FORMS OF BURIAL
WITHIN AND AROUND
THE ANCIENT TEMPLE
OF THE MOON-GOD.

IN his article on page 432, Dr. Henry Frankfort describes his most recent archaeological discoveries on two different sites in Iraq—those at Tell Asmar and Khafaje. The photographs on page 429 illustrate the work at Tell Asmar, fifty miles north-east of Baghdad, while those appearing here show the most interesting objects found at Khafaje, situated about twelve miles from Tell Asmar in the direction of Baghdad. The illustrations are numbered in sequence from the first page, to correspond to the author's references. In some cases a centimetre rule is added to indicate size. Dr. Frankfort contributed an illustrated account of earlier discoveries at Khafaje to our issue of June 9, 1934. They included Sumerian sculptures dating from about 3000 B.C. and rivalling those

(Continued on right.)



5. A VASE THAT WAS USED FOR LIBATIONS IN THE MOON-GOD'S TEMPLE AT KHAFAJE: A REMARKABLE EXAMPLE OF EARLY POTTERY DATING FROM THE JEMDET NASR PERIOD.



7. A BASKET BURIAL WITH THE LID STILL REMAINING OVER IT—AN OBJECT QUITE UNUSUAL TO FIND PRESERVED THROUGH SO MANY CENTURIES: ONE OF MANY GRAVES BENEATH HOUSE-FLOORS NEAR THE TEMPLE AT KHAFAJE.



9. THE GREEN STONE VASE (ILLUSTRATED IN COLOUR ON PAGE 1) WITH A SCENE OF COWS AND CALVES RECALLING A PASSAGE IN THE ODYSSEY: A VESSEL DISCOVERED IN A SHRINE OF THE JEMDET NASR PERIOD AT KHAFAJE.



6. WITH A FOREHEAD MARK LIKE THAT OF THE EGYPTIAN APIS BULL: A BEAUTIFUL COPPER BULL-HEAD FOUND AT KHAFAJE, WITH INLAID EYES—AN ORNAMENT FROM A HARP. (C. 3000 B.C.)



8. A BASKET COFFIN THAT HAS SURVIVED 5000 YEARS IN THE SOIL AT KHAFAJE: ONE TYPE OF VARIOUS BURIALS DISCOVERED THERE NEAR THE TEMPLE OF THE MOON-GOD.



10. EVIDENCE OF ANCIENT TATTOOING AT KHAFAJE: FRAGMENTARY TERRA-COTTA FIGURES OF THE MOTHER GODDESS, OR TEMPLE WOMEN, SOME BEARING TATTOO MARKS ON THE SHOULDER.



11. (LEFT.)
ANIMAL DESIGN
IN AMULETS
DISCOVERED AT
KHAFAGE:
TYPICAL
EXAMPLES IN THE
FORM OF WILD
BOARS, BULLS,
AND OTHER
CREATURES, AND
(AT THE BOTTOM
ON THE LEFT)
A CURIOUS
LIMESTONE PIECE
REPRESENTING
TWO FISH.

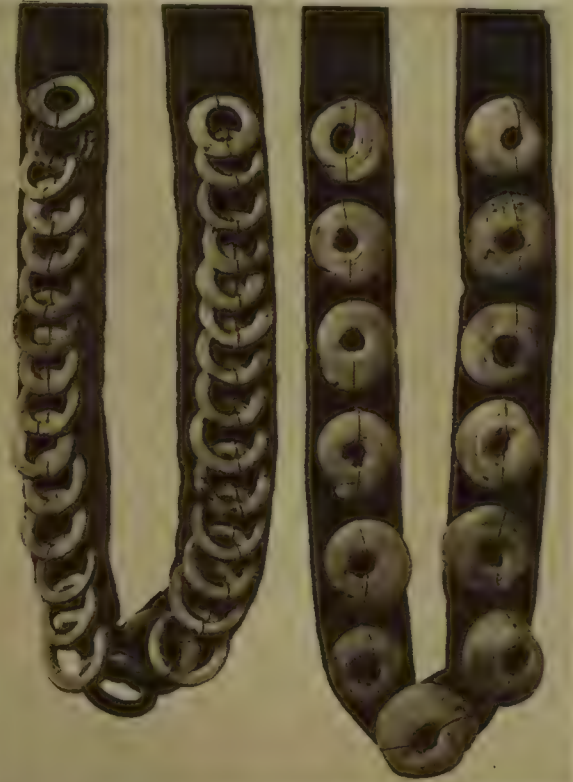


12. NECKLACES RE-STRUNG LARGELY IN THEIR ORIGINAL ORDER:
A SELECTION OF BEADS AND AMULETS OF GLAZED STEATITE, CARNELIAN,
AGATE, AND SHELL, FOUND AT KHAFAGE.

(Continued.)
of the same period previously found at Tell Asmar (described by him and illustrated in our issue of May 19, 1934) which comprised the first-known Sumerian cult-statues. Regarding some of the objects from Khafaje shown here, a few further points from Dr. Frankfort's article may be added. The copper bull-head (Fig. 6), which adorned the sound-box of a harp, is contemporary with last year's statues from Tell Asmar (dated to about 3000 B.C.), and is outstanding for beauty of workmanship and excellent state of preservation. The triangular inlay of mother-of-pearl on the forehead resembles the mark of the sacred Apis bull of Egypt. The tattooed female figures (Fig. 10) recall much earlier examples found at Ur. Very remarkable is the survival of basket graves (Figs. 7 and 8) for some 5000 years. The green stone vase (Fig. 9) is illustrated in colour on page 1, with an appropriate passage quoted by Dr. Frankfort from the late Col. T. E. Lawrence's recently published translation of Homer's Odyssey.



13. THE REMARKABLE ENTRANCE TO THE TEMPLE OF THE
MOON-GOD AT KHAFAGE: A MUD-BRICK STAIRWAY FLANKED BY
WALLS SHAPED IN STAGES CORRESPONDING TO THE STEPS.



14. GIRDLES MADE OF CUT SHELLS SEWN ON A PIECE
OF MATERIAL: SPECIMENS FOUND AT KHAFAGE RESTORED
TO SHOW HOW THEY WERE
WORN IN ANTIQUITY.



15. A BURIAL BENEATH THE FLOOR OF A HOUSE AT
KHAFAGE: ONE OF THE GRAVES ORIGINALLY ROOFED WITH
MUD-BRICK, SHOWING THE SKELETON CROUCHED.



16. BEARING AN ARCHAIC INSCRIPTION UNDECIPHERED: A REMARKABLE FIGURE SHAPED
LIKE A LION-HEADED EAGLE, CARVED IN SCHIST, WITH A SEPARATE TONGUE OF RED
JASPER, FROM THE KHAFAGE TEMPLE.



17. TWO FLASKS OF BLACK POTTERY: INTERESTING EXAMPLES FROM THE NUMEROUS
RELICS OF ANCIENT CERAMIC ART DISCOVERED DURING THE LATEST EXCAVATIONS AT
KHAFAGE, IN IRAQ.

TWO IRAQ SITES OVER 5000 YEARS OLD:

FRESH DISCOVERIES AT TELL ASMAR, SOURCE OF THE FIRST-KNOWN SUMERIAN CULT-STATUES, AND AT KHAFAJE, WHICH LATER YIELDED SIMILAR TYPES OF EARLY RELIGIOUS SCULPTURE.

By DR. HENRY FRANKFORT, Director of the Iraq Expedition of the Oriental Institute of the University of Chicago. (See Illustrations on three Preceding Pages and Colour-plate Opposite.)

In the following article Dr. Frankfort continues his account of his important work at Tell Asmar and Khafaje. His previous discoveries on these two sites were illustrated, respectively, in our issues of May 19 and June 9, 1934. The expedition has since begun operations on a third site, at Ishchali, with which we hope to deal in a later number.

THE Iraq Expedition of the Oriental Institute of the University of Chicago has been continuing its work at Tell Asmar and Khafaje and started work at a new site in the neighbourhood, Ishchali. Penetrating into earlier periods, the remains become poorer, and the results obtained are often of too technical a nature to allow of a fruitful discussion in this journal. Some impression of the nature of the results will be conveyed by the photographs which we publish herewith. The main result, however, of this year's work is a considerable increase of our knowledge of the relative chronology and the succession of the early periods of Mesopotamian civilisation.

TELL ASMAR.

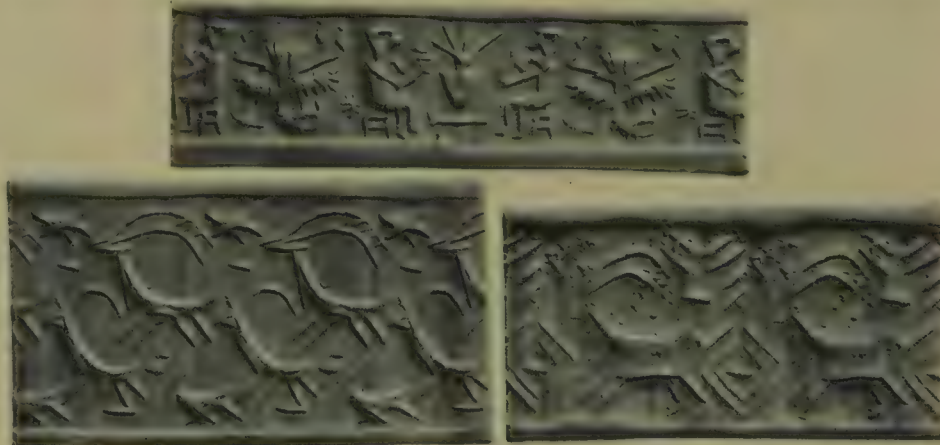
The excavation of the temple dedicated to the fertility god, in which last year cult statues were found for the



19. IMPRESSIONS OF SEALS FROM THE SMALL SHRINE (SHOWN IN FIG. 2 ON PAGE 429) IN THE DEEPEST LAYER OF THE TEMPLE AT TELL ASMAR: EXAMPLES IN GLAZED STEATITE WITH GEOMETRICAL PATTERNS.

first time in the history of Babylonian excavations, was completed this year (see Fig. 2, page 429). With Mr. Seton Lloyd, A.R.I.B.A., in charge, twenty-six stages of the building were excavated in succession, covering a period of about 1000 years, and taking us more than 40 feet below the surface of the mound. In the photograph is shown the small shrine situated at the corner of a street which curves round in the right foreground of the picture. This shrine was founded in the Jemdet Nasr period, about ten feet above virgin soil. The intermediate space between the earliest temple and virgin soil was occupied by the somewhat poor private dwellings. In Fig. 3 men are placed to mark different points in the temple of the god of fertility. The man placed furthest away in the picture, on the skyline (on the right), is squatting on a stump of wall which dates from the dynasty of Sargon of Akkad, about 2500 B.C. In the left-hand top corner a man stands on the actual spot where the copper vases were found, which are almost identical with those from the royal tombs at Ur and which we date at 2700 B.C. (See *The Illustrated London News*, July 22, 1933, p. 125.) The little boy squatting in a dark hole at a lower level is exactly outside the temple in which the statues shown in *The Illustrated London News* of May 19, 1934 (pp. 774 ff.), were found. The two men seen further below (on right) mark the floors of a temple belonging to the earliest part of the Early Dynastic Period immediately succeeding the Jemdet Nasr Period, in which the temple was founded well before 3500 B.C. Here the remarkable vase decorated with wind-blown trees (colour plate) was found. The early part of the Early Dynastic Period is practically unknown on other sites, and the expedition recovered a large quantity of new types of pottery and seals.

To this same intermediate period belongs the type of goblet with a solid foot, which we suppose to have been used at the great annual wedding-feast of the god and goddess of fertility. Seeing that at one level no fewer than



18. AN IMPRESSION OF THE TYPE OF SEAL PREVAILING IN PART OF THE FERTILITY GOD'S TEMPLE AT TELL ASMAR: INTERESTING DESIGNS FROM KHAFAJE REPRESENTING HORNED ANIMALS RUNNING, AND (ABOVE) A SCENE SUGGESTING RELIGIOUS RITUAL.

663 of these cups were found (Fig. 4), we must assume that each participant smashed his drinking vessel at the completion of the ceremony; this ceremony is possibly represented on the relief plaque from Khafaje (Fig. 20). In the deepest layer of the temple, in the small shrine founded in the Jemdet Nasr Period, some coloured pottery was found, and some seals of glazed steatite showing geometrical patterns (Fig. 19), the age of which has now, for the first time, been established with certainty.

KHAFAJE.

Here work, with Mr. P. Delougaz in charge, continued in the temple dedicated to the Moon god—the remarkable entrance of which is shown in Fig. 13—and here was found the copper head of a bull contemporaneous with last year's statues from Tell Asmar, and therefore a little older than similar pieces from Ur; this head is outstanding for the beauty of its workmanship and the excellence of its preservation (Fig. 6). It no doubt ornamented the soundbox of a harp. The white of the eyes is rendered by shell and the iris by lapis lazuli. On the forehead there is a triangular inlay of mother-of-pearl, similar to the mark of the sacred Apis bull of Egypt.

A little older in date than the bull's head is one half of a plaque (mentioned above, Fig. 20) representing the well-known festival seen in the upper register. It is not yet certain whether this depicts a feast held after a victory by the ruler, or whether a ritual feast is represented. Below, the war chariot, of which only the horses are preserved, may symbolise the return from a war, as well as the wars which the god of fertility was supposed to wage against the powers of death and evil. Lower down in the temple, the remarkable inscribed object was found shown in Fig. 16. It is shaped like the lion-headed eagle, and bears an inscription so archaic that it has not yet been deciphered. It is made of grey schist, and the lower part has flaked off and been lost, as can be seen in the front view. The tongue of the lion is made separately, out of a piece of red jasper.

Still lower down, terracotta fragments of nude women were found (Fig. 10). It is not certain whether they represent women who have dedicated themselves to the service of the goddess, or crude models of the Great Mother Goddess herself. An interesting point is that of the tattoo marks on the shoulder. This and the rendering of the face, especially the eyes, connect these figures with those found by Sir Leonard Woolley at Ur, but which belong to

One of the types of pottery is shown in Fig. 1. It has four tubular lug handles, horizontally pierced, on the shoulder, and a flat rim not otherwise found in Mesopotamia. The type of seal prevailing at this spot is shown in Fig. 18.

a much earlier period. The implication of this discovery may be that the earliest periods of civilisation in Mesopotamia are more closely related and extend over a shorter period of time than is generally assumed.

Near the temple a number of graves were discovered, the dead having been buried beneath the floor of the houses in a crouched position and the tombs vaulted over with mud bricks (Fig. 15). Sometimes the body was surrounded by matting or placed in a large, lidded basket (Fig. 7); another of these baskets (Fig. 8) has survived 5000 years. Each tomb had been used for several interments. The pottery supplied to the dead gives us some idea of the domestic utensils of the living. There was also a food bowl mounted on a stand, a practical and convenient utensil when one remembers that all meals were taken seated on the floor.

Flasks of black pottery were also found (Fig. 17). Beads and amulets of glazed steatite, carnelian, agate, and shell (a selection of which is shown in Fig. 12) were found, and it was possible to re-string these largely in their original order. It seems that girdles made of cut shells were worn sewn on a piece of material; these are shown restored in Fig. 14. Shellrings actually found in position gave the required evidence

for the restoration mentioned above. Among the amulets, wild boars, bulls, and bears were common. A remarkable limestone piece representing two fish was found, however, in the temple (Fig. 11, left-hand bottom corner).

Between the two main temples, in the middle of the houses and graves, a small shrine was discovered. Here was found the green stone vase shown in Fig. 9, and also in the top illustration in the colour plate (opposite page); it was in a layer dating to the Jemdet Nasr Period. The design shows calves going towards their mothers, while the bull stands further back, and recalls a passage in the tenth book of the *Odyssey*. (N.B.—The quotation is given under the coloured illustration.)

There is little doubt that these animals belong to the sacred herd of the temple. The vase itself may possibly be



20. A RELIEF FROM KHAFAJE: HALF OF A PLAQUE REPRESENTING (IN THE UPPER PORTION) A VICTORY BANQUET, OR THE WEDDING FEAST OF THE FERTILITY GOD AND GODDESS, AT THE END OF WHICH, PERHAPS, ALL THE PARTICIPANTS BROKE THEIR GOBLETS; (IN THE OTHER PARTS) HORSES OF A WAR CHARIOT, ACTUAL OR SYMBOLIC.

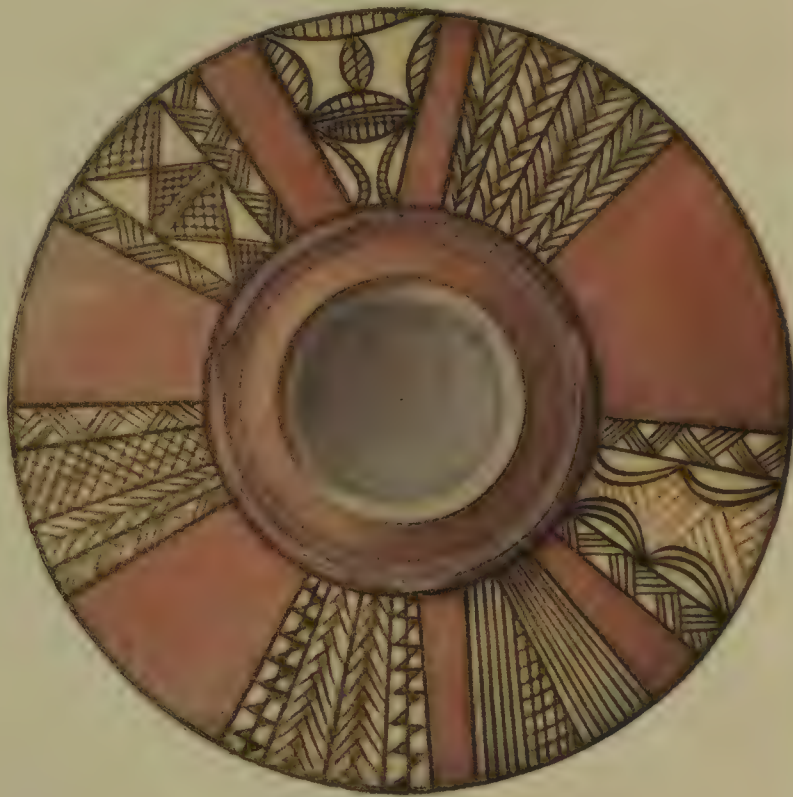
a relic of a yet older period. The British Museum possesses several of the rare sculptured vases of this period. There is no doubt that the vase shown in Fig. 5 dates from the Jemdet Nasr Period and was used for libations in the temple.

Mesopotamian Pottery 5000 Years Old: New Discoveries in Iraq.

By COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO.



1. A DEVELOPED DRAWING OF A VASE FOUND AT KHAFAJE, RECALLING HOMER'S "ODYSSEY" (X 410) TRANSLATED BY T. E. LAWRENCE: "THEY RAN TO ME, AS THE STALLED CALVES OF THE COUNTRY TO THE COWS WHEN THE HERD, GLUTTED WITH HAY, COMES BACK TO THE MUCK-YARD FROM GRAZING. AT THE SIGHT OF THEIR MOTHERS THE CALVES SKIP SO WILDLY THAT THEIR PENS CAN NO LONGER HOLD THEM: THEY BREAK LOOSE, LOWING ALL THE WHILE AND GAMBOLLING."



2 AND 3. AN EXCEPTIONALLY FINE EXAMPLE OF PAINTED POTTERY OF THE JEMDET NASR PERIOD: A TYPE WHICH, APPEARING SUDDENLY IN MESOPOTAMIA FOR A SHORT TIME, UNCONNECTED WITH INDIGENOUS WARES, MAY BETRAY FOREIGN ELEMENTS IN THE POPULATION, AND, BEING EASILY RECOGNISED, IS AN INVALUABLE GUIDE FOR DATING FINDS.



4. (LEFT) A RECONSTRUCTION OF THE DESIGN OPPOSITE THE BYRE ON THE GREEN STONE VASE (FIG. 1): TWO BIRDS BELOW A TREE STYLISED IN A MANNER RECALLING THE SEVEN-BRANCHED CANDLESICK.



5. (RIGHT) A VASE OF THE JEMDET NASR PERIOD PAINTED IN MONOCHROME STYLE: A DESIGN REMARKABLE FOR THE FREE STYLE IN WHICH THE TWISTED TREE AND WIND-BLOWN LEAVES ARE RENDERED.

"THE REMARKABLE ARTISTIC ACHIEVEMENT" OF EARLY SUMERIAN CERAMICS: PRE-DYNASTIC POTTERY DATING FROM ABOUT 3500 B.C.

Discussing the above examples, in connection with his new discoveries at Tell Asmar, Khafaje, and Ishchali, Dr. Henry Frankfort writes: "While the main results of the excavations of the Iraq Expedition of the Oriental Institute of the University of Chicago concern the establishing of a better chronology for the Early Dynastic Sumerian remains which of recent years have been found in ever-increasing quantities in Mesopotamia, we have assembled on this plate some of the objects which testify to the remarkable artistic achievement of the older inhabitants of the country. There is much that remains mysterious in this pre-Dynastic art. Nothing could be more striking than the severe stylisation of the tree on the green stone vase in the bottom

left-hand corner, and the freedom with which the same object is rendered on the painted vase next to it. Entirely different again is the purely geometrical decoration of the pottery vase in the middle, which is covered with a shining red slip, while designs in black and red are painted on panels where the colour of the body clay of the pot has been specially prepared by the addition of a creamy-white slip. Here the rich decorative effect is obtained without any recourse to naturalistic detail, and yet at the present state of our knowledge we must consider all the objects figured on this plate as contemporaneous. Their actual age can only be guessed, and should fall somewhere about 3500 B.C. according to the lowest reckoning."



"A CURIOSITY SHOP."

FROM THE ROYAL ACADEMY PICTURE BY FREDERICK W. ELWELL, A.R.A.

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THE WORLD OF SCIENCE.

RECENT DISCOVERIES CONCERNING COWRIE SHELLS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT always vexes me to hear people advocate the study of "Natural History" as a "harmless hobby." And this because it generally means no more than the pursuit of butterflies or beetles, birds' eggs or shells, to be displayed in cabinets to their friends, some of whom gaze enviously, and some of them only pityingly. They regard the proud exhibitor as a poor, simple soul, who really might employ his time more profitably. Nevertheless, we owe much to hobbies of this kind; as witness the wonderful Tradescant Museum, and that of Sir Hans Sloane, for example. They laid, indeed, the foundations of our great British Museum. But until quite recently, these collectors, exceptions apart, were merely amassing "objects" which happened to please them on account of their strange shapes or beautiful colours. They knew little or nothing of the life-history of any of the "specimens" in their cabinets.

Take the shell-collector, for example. In the heyday of this "craze"—for it was little else with many—large prices were often paid for a rare shell. In 1854, for example, £43 was paid for a species of *Conus* known as "the Glory of the Sea." As much as £100 has been paid for the very beautiful and fragile shell of that strange mollusc *Carinaria*, and the fine example of the rare "*Pleurotomaria*" now in the Natural History Museum was sold originally for £55. For the "Noble-Cowrie," as much as £40 has been paid.

In various parts of the world, people, civilised and savage, have used shells for their personal adornment or to serve the purpose of coinage. One of the best examples of this kind is furnished by the "money-cowrie" (*Cypræa moneta*), which used to serve as currency in India, and is still, I believe, so used in West Africa. Among the tribes of North-Western America, a tooth-shell (*Dentalium*) was thus used; while on the eastern coast of America its place was taken by "wampum," which was formed of beads made by grinding down the shell of the common clam (*Venus mercenaria*); or, in California, of the shells of the ormer (*Haliotes*); while in Benguela the shell of the large land-snail (*Achatina monetaria*) was used. I might cite yet other cases. But let me return to the cowrie and its life-history.

interesting structure, forming, when extended, an investing cloak completely covering the whole shell, save for a narrow line running the whole length of the shell, a little to the right of the middle line, and often marked by a different

have a similar effect, since they break up the solid appearance of the body.

The immature shells of cowries are not merely distinguishable by their transverse bands. They show another, and most curious, sign of immaturity. In its early stage of development it is spirally coiled, and has a large open mouth, like that of a water-snail. But presently this mouth begins to take on a new shape, ending in the long, oval slit of the adult. The final stage is reached when the edges of the slit have developed the prominent ridges, or serrations, which guard its mouth. By the time these ridges are beginning to make their appearance, the spiral portion of the shell is beginning to lose its shape, and in fully adult examples no trace of it is left. Fig. 3 shows this spiral portion of the shell very clearly.

But before this shell came into being, there was yet another and very different one. This belongs to the larval stage. Of this period of the life-history of the cowrie nothing whatever was known until 1926, when Professor Pelseeneer discovered on the French coast that the cowrie lays its eggs in the bodies of compound ascidians, or "sea-squirts." They are contained in delicate capsules, shaped like a water-bottle, with part of the neck and mouth protruding beyond the body, as shown in Fig. 2. And from these eggs he obtained minute, free-swimming



1. THE TIGER COWRIE: A PHOTOGRAPH SHOWING THE LARGE SLIT-LIKE MOUTH OF THE SHELL, THROUGH WHICH THE HEAD, FOOT, AND MANTLE ARE PROTRUDED WHEN THE ANIMAL IS CRAWLING ABOUT.

coloration. Its edges provide the material of which the shell is made.

While the animal is crawling about in search of food, the shell is, as I have remarked, completely concealed. Below it the head, with its waving tentacles, or feelers; the long, tubular spout



through which it breathes, and the foot, can be seen. But the most conspicuous part is the "mantle," since it is commonly brightly coloured, yellow or orange, often with purple spots. At the slightest touch the creature withdraws into its shell, thus effecting a most disconcertingly sudden change of coloration, for the shell is differently marked. But both these types of coloration have the effect of what is known as a "concealing coloration." When feeding it blends harmoniously with the bright-hued "sea-squirts" on which it largely preys. When at rest, the markings on the shell itself



2. THE EGG CAPSULES OF OUR NATIVE COWRIE (A,A) PROJECTING FROM A COLONY OF STAR-SHAPED SEA-SQUIRTS (B,B); THE EGG CAPSULES HAVING THE SHAPE OF WATER-BOTTLES—THOUGH ONLY THE NECK AND MOUTH OF THE BOTTLE (AS IT WERE) ARE SEEN PROTRUDING HERE.

The egg capsules of this cowrie are set in holes bitten into the compound body of the defenceless host by the adult at the time of depositing the eggs. This stage in the cowrie's life-history was discovered by Dr. Marie Lebour, of the Marine Biological Station at Plymouth, and our illustration is based on a drawing made by her.

larvæ, within a nautilus-like shell, and provided with a pair of wing-like, membranous folds, fringed with waving cilia for the purposes of locomotion—for they live at this stage near the surface—and the capture of minute creatures on which it feeds. At this time it is able to close the shell by means of an operculum, like that of the whelk or the periwinkle. Professor Pelseeneer, however, was unable to keep his larvæ alive for more than a few days.

For the only complete life-history of a cowrie yet obtained, we are indebted to the careful researches of Dr. Marie Lebour, of the Marine Biological Station at Plymouth, to whom I am indebted for my information on this point. She was the first to succeed in inducing our little *Cypræa* (*Trivia*) *europæus* to lay eggs in captivity, in the orange-coloured sea-squirt *Botryllus*. She was then able to trace the complete life-history of the larvæ. She found that a larval spiral shell was first developed, and covering the nascent true shell, so that for a few days there were two shells within the same body.

But after a month or more of this free-swimming life, the little body sinks down on to the sea-floor. The little door, or "operculum," for closing the shell is now cast off, the "velum" disappears, and with it goes the original, nautilus-like shell. It is left with a spirally-coiled, open-mouthed shell like that of *Limnea peregrina*, to be slowly transformed into the typical cowrie-shell which, when fully adult, presents no trace of having started as a spiral shell.

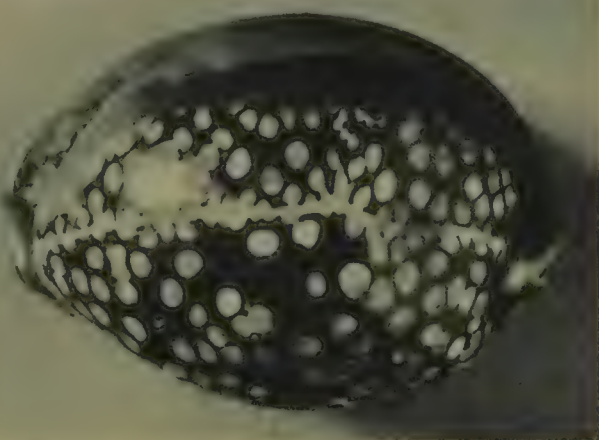
The larval history of the tropical cowries is unknown. But it is believed that there is no free-swimming stage; what answers to this being passed within the egg and before hatching. However, one would expect to find that, on emergence from the egg, the young would also show the last phases of the spiral shell.



3. AN IMMATURE COWRIE (*CYPRÆA ARABICA*) WHICH STILL RETAINS TRACES OF THE ORIGINAL SPIRAL SHAPE OF THE SHELL; AND (ABOVE, RIGHT) THE SAME SHELL AT A STILL EARLIER STAGE, IN WHICH THE SHELL MOUTH IS WIDELY OPEN AND THE SPIRAL SHAPE CLEARLY EVIDENT.

To begin with, let me remark that there are more than two hundred species of cowries, or "kauris," all remarkable for the highly glazed, porcelain-like surface of the shell and their strikingly varied coloration. This commonly takes the form of dark spots on a light ground; some species, however, have white spots on a dark ground. One or two are marked by fine longitudinal streaks and vermiculations on a pale buff ground; and one or two are pure white, such as the well-known "egg-and-bacon" shell. Immature stages are particularly interesting, since they are marked by broad transverse bands, alternately light and dark; and there is reason to regard this as an ancestral coloration.

In shape, these shells are egg-shaped, with a flattened under-surface, marked by a long, narrow slit with deeply grooved edges. This slit forms the mouth of the shell and seems surprisingly narrow, since through it must be thrust the great foot, the "mantle," and the head of the animal when feeding. The "mantle" is a particularly



4. A COWRIE FROM NEW CALEDONIA (*CYPRÆA MAURITIANA*): A SPECIMEN IN WHICH A BROKEN LINE OF SPOTS MARKS THE MEETING OF THE EDGES OF THE MANTLE WHICH COVERS THE SHELL WHEN THE ANIMAL IS CREEPING ABOUT ON THE SEA FLOOR.

AT THE R.P.S. EXHIBITION: REMARKABLE SPEED-PHOTOGRAPHS OF SPORT.

FROM THE PHOTOGRAPHS IN THE EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY. (COPYRIGHTS RESERVED.)



"BICYCLE
RACE SPILL,"
BY FRED
STANGER:
EXHIBITED BY
INTERNATIONAL
NEWS PHOTOS.

"A FOOTBALL
AT THE
MOMENT OF
IMPACT":
A HIGH-SPEED
PHOTOGRAPH BY
HAROLD E.
EDGERTON AND
KENNETH J.
GERMESHAUSEN.



It was arranged that the eightieth annual Exhibition of the Royal Photographic Society should be opened by the President of the Society, Mr. Robert Chalmers, F.R.P.S., at 35, Russell Square, W.C.1, on September 13. The exhibition covers, among other branches, pictorial photography, natural history, scientific and technical photography, record, advertising, and theatrical photography, photomicrography, aerial and astronomical, meteorological, ethnographical, and geological photography, colour photography, and technical applications. Great interest attaches to the examples of modern high-speed photography, two of which are illustrated here—namely, the tennis ball striking the racquet and the football being kicked. They were



exposed in 1-100,000th of a second, at the Massachusetts Institute of Technology. They

provide an interesting comparison with the high-speed spark-photographs of golf balls being hit, reproduced in our issue of August 18, 1934. The method of taking these photographs is to use a short brilliant flash of light, the total duration of which is the length of exposure desired. With this type of light it is necessary only to open the shutter, flash the light, and then close the shutter.

"A TENNIS BALL IN CONTACT WITH A RACQUET":
A HIGH-SPEED PHOTOGRAPH BY HAROLD E. EDGERTON
AND KENNETH J. GERMESHAUSEN.

THE ROYAL PHOTOGRAPHIC SOCIETY'S EXHIBITION: A "BELISHA" CROSSING.

FROM THE PHOTOGRAPH IN THE EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY. (COPYRIGHT RESERVED.)



"STREET CROSSING."—BY JOHN AHERN, F.R.P.S.

In the Exhibition of the Royal Photographic Society, which, as noted on the opposite page, it was arranged to open on September 13, the pictorial side of photography is extremely well represented. Over 2600 prints were submitted to the Pictorial Section, and of these 226 were selected by the judges. The prints came from all

quarters of the globe. We reproduce here a scene typical of London in 1935, but viewed from an unusual angle. It is a subject which bulks large in public interest at the moment, for the marked pedestrian crossing is one of the many expedients adopted in the attempt by public authorities to reduce the number of road accidents.

A MAUSOLEUM OF HISTORY.

BEING AN APPRECIATION OF
"CAMELS THROUGH LIBYA": By DUGALD CAMPBELL.*

(PUBLISHED BY SEELEY SERVICE AND CO.)

NORTHERN AFRICA, which most men think of—if they think of it at all—as a mere engulfing wilderness, is one of the great mausoleums of history—a land of vanished splendours and a *memento mori* to all human magnificence. We know little of the ancient civilisation of Libya before the great Punic power, probably founded in the tenth century B.C., challenged Rome; of the long period of Roman occupation there survive abundant but melancholy relics—many of them still awaiting investigation—strewn and buried throughout the great sands. For four centuries, under Byzantine rule, "Christianity flourished, great and magnificent churches were built, and

There are, of course, many dialect variations, but fundamentally the language remains the same throughout this vast area; and—what is perhaps even more interesting—it has many affinities with the Bantu family of South and Central Africa. The evidence of a great African unity does not end here. "Ethnologically I found much in common with the ethnology of the Bantu people, their quaint and curious customs, totemism, taboo, and exogamy, and much that is similar in their system of esoteric anthropology." These are suggestions which demand the attention of students, nowadays numerous, of Africa, its peoples, and its many fascinating enigmas.

However remarkable the works of man, nature has played an even more active and versatile part upon this shifting scene. We should have liked to hear something from this author, however briefly, of the gigantic processes by which this country, once the site of splendid cities, has been gradually swallowed up by the desert. Warning voices have recently told us that, unless we take thought for the future, other fertile areas of the earth's surface may go the same way. Not that Mr. Campbell has been wholly unmindful of the drama of geology, if we may so term it. It was forced on his attention when, more than once, he passed over old sea-beds—for example, round Zella, where his way lay over "heaps of sea-shells of many kinds, star-fish, sea-urchins, oyster-shells, and much other fossiliferous stuff. . . . The vast depression, with its curiously shaped

one chance discovery made by Mr. Campbell in the Agalad Pass, about ten days' journey east of Ghat. "This long pass, with its high and perpendicular sandstone walls, was closely written everywhere with several scripts—mainly Tifinagh—and resembled a giant library in stone. From bottom to top, and from end to end, it was graven with Tamachek, Punic, Arabic, and Aljami characters. It was seventeen kilometres in length and its walls were five to six metres deep. I had never seen anything like it anywhere. The pass had been used by Meccan pilgrims as a sort of camping place; much of the writing was wind-worn, and I found it impossible to get a photograph. Farther on I descended stony valleys, and on the edge of one there was a big praying-place that was circular. It was thirty feet in diameter, with stone rests for loads, and a few graves near by." What unsuspected pages of history lie still unread in these waste places, once so frequented!

It is strange that this exceptionally interesting country has attracted so few English explorers. There are a good many books about Libya in Italian, but Mr. Campbell's appears to be the first in English. He is exceptionally well qualified for the task, having travelled extensively and for many years in remote parts of Africa and having recorded his experiences in several well-known works. His long journey through Libya was undertaken in a spirit of true and gallant adventure. After spending some time among the great ruins of Tripoli—Oea, Leptis Magna and Sabathra, rich in memories of Roman grandeur—and after visiting the famous troglodytes of the Garian Mountains, he crossed the formidable Red Desert, being probably the first European to do so. His equipment was unpretentious—thirteen camels and four Arab companions and camel-drivers; and he travelled virtually unarmed. Striking south as far as Ghat, he found himself thoroughly at home in the country of the Veiled Tuaregs, to whom he has previously devoted special study; and of whom he has much valuable inform-



ASSOCIATED WITH A FANATICAL TRIBE WHICH, BUT FOR THE ITALIAN CONQUEST, WOULD HAVE MADE LIBYA "A FORBIDDEN LAND TO CHRISTIANS": A SENUSSI MOSQUE IN THE BAHARIYA OASIS.

"Fierce Senussi hordes of Koran chanters," writes Mr. Campbell, "prevented the European penetration of Libya, and barred the way to any sort of peaceable understanding. . . . We have to thank Italy for the opening-up of long-closed Libya, and for its final and effective occupation after twenty years of war. . . . It was only the recent occupation of Kufra by General Graziani, with strong land and air forces, that put an end for ever to the slaving power of the Senussi. Europe owes a debt to-day to the Italians for their most difficult, costly, and perilous undertaking."

the teachings of the Christian faith reached south to the Niger and the forest fringes of Central Africa and the Sudan." Goths and Vandals swept through the land. The irresistible westward march of Islam overran it, and bequeathed to it the fierce and jealous faith which the Senussi have perpetuated down to our own day. Knights of Rhodes and Malta attempted its reconquest, and all Europe made war on the Barbary corsairs, who held the whole world to ransom. In the sixteenth century began the Ottoman occupation, which was to last, with many vicissitudes, for four hundred years. During a great part of that time, Libya was a forbidden land to most Europeans, owing to the savage fanaticism of the Senussi. "They have, till now, prevented the European penetration of Libya, and barred the way to any sort of peaceable understanding. With their Shereef, Said Idris of Jarabub and Egypt, the head of the fraternity, they would have turned the Land of Libya into a forbidden land to Christians." It will be remembered that they gravely embarrassed the Allied cause in Africa during the Great War. Mr. Campbell is of opinion that Italy has disposed of this dangerous and barbarous confederacy once for all. "We have to thank Italy for the opening-up of long-closed Libya, and for its final and effective occupation after twenty years of war." Throughout this volume, the author expresses high appreciation of Italy's colonisation, and of the courteous assistance which he received from all Italian officials during his long and adventurous journeys in the desert.

Ethnologically, Libya is a curious medley of Jew, Arab, Berber, and Hausa, but Mr. Campbell regards it as being still, despite all the fluctuations of history, essentially a Berber country, and for this native race, as compared with the mixed elements of invaders, he has a high admiration. "The Berber people remain fundamentally Berber, and Berberland is still Berberland." This national identity is illustrated by an interesting and important philological discovery to which Mr. Campbell justly lays claim. His study of the so-called Tamachek language in different parts of Africa leads him to the conclusion that there is still in use (notwithstanding all Arabic influences) a common and ancient Berber language, "from the Atlas Mountains to the Nile Valley, and from the Mediterranean to Lake Chad."

* "Camels Through Libya." A Desert Adventure from the Fringes of the Sahara to the Oases of Upper Egypt. By Dugald Campbell, F.R.S.G.S. With twenty-one illustrations. (Seeley Service; 18s.)



NATIVE DWELLINGS IN MURZUK, "THE PARIS OF THE SAHARA": A STREET CONTAINING THE HOUSE ONCE OCCUPIED BY A DUTCH WOMAN EXPLORER, ALEXINE TINNE, MURDERED IN THE FEZZAN IN 1869.

"Murzuk was the capital of the old Roman colony called Phazania. We now call it the Fezzan. It was, and is to-day, the chief interior city of Libya. . . . Instead of the Turkish flag, it now flies that of Italy. It possesses magnificent modern buildings, offices, . . . tennis courts, football fields . . . hospitals and schools, shops and stores. . . . At night Murzuk resembles any ordinary Italian town with cafés and cabarets."



A TYPE OF A FINE RACE CHARACTERISED BY "CHIVALRY AND KNIGHTLINESS": AMMA BIN MOHAMMED, CHIEF OF THE GHADAMES TUAREGS.

Mr. Dugald Campbell pays a high tribute to the Tuaregs. "The Arab," he writes, "is cruel, untrustworthy, and brutal in his treatment of prisoners or animals. The Tuareg, however, though a tough and fearless fighter, is honest to a fault, hospitable, and has more claim to the 'Arab chivalry and knightliness' of Sir Walter Scott."

hills and dunes, went far south." In this district, Africa lies at no less than 375 ft. below sea-level, and climatic conditions are exceedingly oppressive to man and beast.

The surprises, the relics "half as old as time," which this country perpetually produces, are well illustrated by

ation to give us. The route then lay eastwards, over a long-abandoned Pilgrims' Way, to the fertile Fezzan district, the capital of which is Murzuk, "the Paris of the Sahara." Most readers will be astonished to learn that in the midst of the desert there exists a city so modern, so well furnished, and apparently so attractive. The next stage of the journey was the most difficult: it lay across the dreaded Black Harug, where the caravan suffered severely from extreme cold. Passing through the old sea-beds which have been mentioned, the travellers were next faced (lest they should lack variety) with a treacherous expanse of boggy country, in which several camels nearly perished. The caravan was lost for three days in the desert before reaching the oasis of Jalo, and thence journeyed without further mishap to Jarabub, formerly the inaccessible stronghold of the Senussi, and so to the oasis of Siwa, renowned in antiquity for the cult of Jupiter Ammon, for its Oracle, and for its Fountain of the Sun. At this famous centre of legend—peopled by the ghosts of Alexander the Great, Hannibal, Croesus, Lysander, Cato the Younger, and even Hercules himself—our pilgrim broke his journey for an interval of rest and refreshment in Cairo. Later he returned to visit the Egyptian oases of Bahariya, Farafra, Dakhla, and Kharga, and ended a journey of many thousand miles, over some of the most difficult country in the world, at the little town of Suhag, in the Nile Valley.

There had been many perils and mischances—the worst, perhaps, from sandstorms, one of which nearly proved fatal—but this traveller makes so light of them that the reader is sometimes apt to forget how courageous the enterprise was. Whatever the hardships, Mr. Campbell obviously enjoyed his remarkable experiences, and has the gift of imparting some of his zest to the reader, who is thus compensated for an otherwise regrettable lack of literary felicity in the book. It is difficult to understand why so interesting a record should be accompanied by only one map, and that wholly inadequate.

A REGION LATELY SWEEPED BY A FIERCE HURRICANE CAUSING HUNDREDS OF DEATHS: FLORIDA KEYS AND THE CONNECTING RAILWAY.



IN THE DISTRICT AFFECTED BY THE RECENT HURRICANE: A FISHING CAMP ON KEY WEST, THE WELL-KNOWN ISLAND—A NAVAL STATION AND A WINTER RESORT—AT THE WESTERN END OF THE FLORIDA KEYS.



PART OF THE RAILWAY ON WHICH A TRAIN WAS OVERTURNED BY WAVES DURING THE HURRICANE: THE LINE CONNECTING THE FLORIDA KEYS—A CHAIN OF ISLANDS.



ON THE "OVERLAND" WAY BETWEEN KEY WEST AND THE MAINLAND OF FLORIDA: A LONG VIADUCT CONNECTING SOME OF THE ISLANDS THAT WERE DEVASTATED BY THE HURRICANE.



AMONG THE CHAIN OF ISLANDS KNOWN AS THE FLORIDA KEYS WHERE THE HURRICANE SPREAD HAVOC AND CAUSED GREAT LOSS OF LIFE: A TRAIN (IN THE DISTANCE) CROSSING A VIADUCT.



IN THE REGION WHERE MANY AMERICAN VETERANS OF THE GREAT WAR WERE KILLED BY THE HURRICANE: PART OF THE LINE CONNECTING THE ISLANDS BETWEEN KEY WEST AND FLORIDA.

DEATH and devastation were spread in the Florida Keys by a fierce hurricane which began on September 2 and raged for several days, sweeping northward, but with abated force, towards Georgia. On September 5 it was stated that estimates of the number of lives lost still varied greatly, owing to severance of communications, and ranged from 200 to possibly 1000. The Keys are coral atolls stretching in a thin line from the mainland, at the southern point of Florida, to Key West, and are connected by bridges carrying a railway. On Metacumbe Key, which suffered severely, were camps for war veterans, engaged in building roads. It was stated on the 6th that of 817 men, 144 bodies had been recovered, and 320 were still missing. Survivors gave appalling accounts of the disaster, describing how buildings were lifted bodily from the ground and hurled through the air. Shortly before the storm broke, a rescue train was sent along the railway, to bring men back from the camps, but was overturned by waves breaking over a viaduct. Those in the train, however, were saved. On September 4 many boats carrying doctors and nurses started from Miami across the storm-tossed creeks to the Keys in order to bring aid to the sufferers.



THE WIRELESS STATION AT KEY WEST: AN EXAMPLE OF THE MODERN INSTALLATIONS ON THE TERMINAL ISLAND OF THE FLORIDA KEYS, WHICH ALSO HAS AERODROMES AND IS A SUBMARINE BASE.



1. THE SUNIT TRIBE OF INNER MONGOLIA HOLD A YEARLY FESTIVAL AT THE OBO, THE HILL-TOP CAVERN SEEN HERE, WHICH IS SITUATED NEAR THEIR PRINCE'S PALACE.



2. WORSHIP AT THE OBO TAKES PLACE AT DAWN; THE SACRED CAIRN IS HERE SEEN BEING DECORATED WITH CEREMONIAL SCARVES.



3. WORSHIP AT THE OBO IN PROGRESS; WITH A CEREMONIAL COSTUME AND ARMS BEFORE THE CAIRN.



4. THE SUNIT PRINCE AT THE OBO CEREMONY WITH HIS HOUSEHOLD; HIS YOUNGEST SON ON HIS LEFT.



5. AFTER THE RELIGIOUS CEREMONY A FEAST IS SERVED IN THE PRINCE'S TENT. A MONGOL LAMA IS HERE SEEN WITH HIS HELPING OF MUTTON.



6. AFTER THE MUTTON-FEAST COMES AN ARCHERY CONTEST. HERE THE PRINCE HIMSELF IS SHOWN AIMING AT A MARK AT A RANGE OF SOMETHING LIKE FIFTY YARDS.



7. IN THE AFTERNOON THERE IS A WRESTLING TOURNAMENT. SEVERAL BOUTS WERE IN PROGRESS IN THE RING OUTSIDE THE GUEST TENT WHEN THE PHOTOGRAPHS WERE TAKEN. THE PRINCE'S MUSICIANS ARE PLAYING IN THE FOREGROUND.

The photographs reproduced on these pages illustrate the annual Obo festival of the Sunit tribe and were taken in Inner Mongolia on July 14. It will doubtless interest our readers to know that the luckless Mr. Gareth Jones was a guest of the Prince at this particular festival. It was after leaving by a different route from that taken by our correspondent that he was captured by bandits. The festival takes place every year, on a day selected by the

Lamas as propitious, at the Obo, or cairn, on a hill-top near the Sunit Prince's palace. The first event of the day is the worship of the Obo at dawn. The object of this is to ensure good luck to the tribe during the coming year. Buddhist lamas conduct the ceremonies, but it appears that the rites are a relic of ancient animistic beliefs. After this comes a mutton-feast provided by the Prince for his guests; then an archery contest; then

PILGRIMAGE AND SPORTING EVENT IN ONE:

THE OBO FESTIVAL IN INNER MONGOLIA, WHICH WAS ATTENDED BY THE LATE MR. GARETH JONES JUST BEFORE HIS CAPTURE BY BANDITS AT HOCHAITAHUOFANG.



8. IT IS THE CUSTOM FOR THE WINNER OF EACH WRESTLING MATCH TO DO A DANCE OF TRIUMPH IN FRONT OF THE PRINCE'S TENT; AFTER WHICH THE WRESTLER KOWTOWS TO HIS CHIEF.



10. AT THE END OF THE DAY THE WINNING PONIES ARE PARADED, RIDDEN BY THEIR JUVENILE JOCKEYS AND ACCOMPANIED BY A HORSEMAN (AS HERE) WHO RECITES THEIR PRAISES.



11. THE DAY'S CEREMONIES END WITH AN INSPECTION OF THE PRINCE'S TROOPS. HIS CAVALRY AND MOUNTED BAND ARE SHOWN WITH THEIR BANNERS (BEARING CHINESE CHARACTERS ON ONE SIDE AND MONGOL ON THE OTHER).



12. A VERY VARIED THROU ASSEMBLES FOR THE OBO FESTIVAL. HERE, AMONG THE CROWD, IS A YOUNG LAMA WITH A CONICAL HAT.



13. A MONGOL PRINCESS AT THE OBO FESTIVAL, IN GALA DRESS—PROBABLY ALMOST THE ONLY WOMAN PRESENT, SINCE WOMEN, AS A RULE, DO NOT ATTEND.



14. THE MONGOL PRINCESS AT THE OBO FESTIVAL SEEN FROM ANOTHER POINT OF VIEW; WITH HER TRADITIONAL HEAD-DRESS OF SILVER, PEARLS, AND CORAL.

the finish of the pony race. The ponies are blessed at the Obo early in the morning and are ridden off to the starting-point some ten miles away. The race, in which more than fifty ponies competed, on this occasion, is thus a ten-mile course across country. The contest excites great interest among the Mongols, and it is considered a great honour to own the winning pony. The last event in the day's programme is a wrestling contest. There were, on

this occasion, 240 entrants, divided into two "camps." Before the match each wrestler dances up to the Prince's tent and kowtows, and the winner repeats the act. The day concludes with an inspection of troops, a parade of the six first ponies, and the last dozen or so wrestlers. As the ponies are led up to the Prince, a mounted Mongol recites a poem in praise of each and its rider. The wrestlers receive prizes of tea and ceremonial scarves.

A REYNOLDS PROBLEM: WAS THE PAINTED-OUT FIGURE HIS WORK?

THE Lady Lever Art Gallery, Port Sunlight, announces the restoration of a well-known painting by Sir Joshua Reynolds, in which the figure of Mrs. Paine, wife of the architect James Paine, now appears leaning upon the harpsichord looking at her two daughters. From a study of the two excellent photographs from which our illustrations are taken, we cannot say that the present state of the picture, as restored, is comparable in composition with its previous condition showing the two girls alone. Granting that the figure of the elder woman is indeed by Reynolds, only some compelling circumstances, of which we have no record, could have induced him to destroy the beautiful composition of the picture we have known hitherto by this clumsy jack-in-the-box apparition. If we compare this picture of the two girls with the masterpiece by the same artist in the Ashmolean Museum—that of their father and brother—we find an identical arrangement with a similar background. The two were surely intended as pendants. Failing definite documentary evidence, we can only suggest that for some reason the third figure was painted in some years after the picture was finished, perhaps by another

(Continued opposite.)



AFTER THE RECENT RESTORATION WHICH REVEALED THE FIGURE OF THE MOTHER THAT HAD BEEN PAINTED OUT: A PICTURE IN THE LADY LEVER ART GALLERY ENTITLED "MRS., MISS AND MISS POLLY PAINE," BY SIR JOSHUA REYNOLDS, P.R.A.

hand. We hope the matter will be fully investigated, and we suggest that a further examination may reveal Reynolds's *original sky* behind the portrait of Mrs. Paine. On the other hand, it has been asserted that Reynolds painted the group of Mrs. Paine and her daughters, Charlotte and Mary, in 1765. "The picture in this state [continues the account given in "The Times"] was exhibited and engraved. It was last on public view in this condition at Huddersfield in 1883; but by the next time it was exhibited—at the 'Old Masters' at Burlington House in 1908—Mrs. Paine had disappeared from the group. In the interval the work had come into the possession of the late C. J. Wertheimer, who is thought to have been responsible for removing the figure of Mrs. Paine. . . . In 1912 the painting—in its altered condition—realised 8600 guineas at Christie's, being subsequently acquired by the late Lord Leverhulme." Our two photographs of the painting before and after restoration are reproduced by courtesy of the Lady Lever Art Gallery, Port Sunlight. That of "James Paine and his Son" is given by courtesy of the Visitors of the Ashmolean Museum, at Oxford.

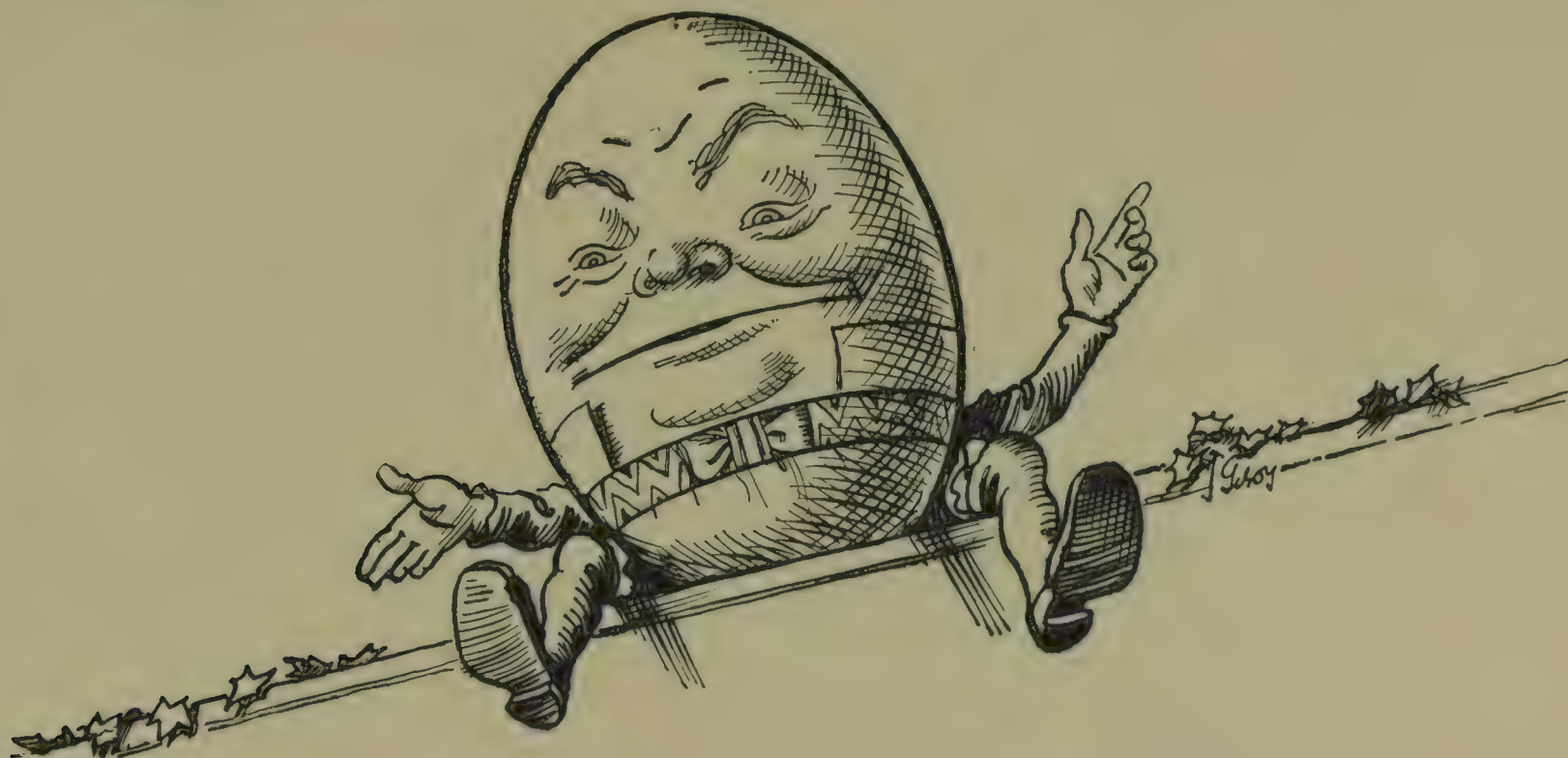


AN ARRANGEMENT OF FIGURES IDENTICAL WITH THAT IN "THE MISSES PAINE" (SHOWN IN THE ADJOINING ILLUSTRATION), AND WITH A SIMILAR BACKGROUND: SIR JOSHUA REYNOLDS'S PICTURE, "JAMES PAINE AND HIS SON."



BEFORE RESTORATION: "THE MISSES PAINE," BY SIR JOSHUA REYNOLDS, P.R.A.—THE PICTURE LATELY RESTORED WITH THE RESULT SEEN IN THE TOP ILLUSTRATION—THE EMERGENCE OF THEIR MOTHER'S HEAD BEHIND THE HARPSICHOORD.

(With acknowledgments to Macmillan & Co., Ltd.)



“UNMISTAKABILITY —that’s what I say!”

{and you can't mistake the influence of Lewis Carroll}

“Would you tell me, please,” said Alice, “what that means?”

“Well,” said Humpty Dumpty, “some things are quite different from other things, and other things aren’t. For instance, your face is the same as everybody has—two eyes, nose in the middle, mouth under. It’s always the same.”

“Yes,” said Alice, doubtfully. “But what about heads and bodies?”

“Ah, that’s different!” said Humpty Dumpty. “At least, some heads are. Take the creamy

head of Guinness — there’s unmistakability for you! And the body of Guinness, with its deep, rich colour and delightful taste—that’s distinctive, too. You can’t mistake Guinness for anything else, or anything else for Guinness. You know how Guinness is made?”

“Naturally,” said Alice.

“Quite right,” said Humpty Dumpty. “Guinness is naturally brewed and naturally matured. For 150 years Guinness have concentrated on doing one thing, and doing it well. And what’s the result?”

“I’m afraid I don’t know,” said Alice.

“Why, Guinness, of course!” said Humpty Dumpty.



GUINNESS IS GOOD FOR YOU

The World of the Theatre.

By IVOR BROWN.

IN DEFENCE OF RED NOSES.

BEFORE the serious autumn plays began to arrive on the "legitimate" stage, I several times visited the music-hall or those continuous revues which have partially replaced the music-hall. I have always liked the music-hall, but I shall like it less if it continues to live up to its name. The music-hall of my boyhood was titled with a glorious absurdity because it had ceased to be a hall and had no music. How could anything so splendid as a Palace, an Empire, or a Hippodrome, be known by so modest and dreary a name as "hall," with its suggestion of hard wooden seats and a boring speaker prosing away beside a bottle of water on a dais?

As for music, it had little; for the most part it offered tunes, good, rowdy, dowdy tunes that made you want to stamp in time. Now it has abundant music; at least it has orchestras perched on the stage for half an hour at a time and wailing pretentiously in the mode known as "blue." You may, of course, tell me that this is not music, but on a popular vote—and the music-hall must live on those votes of confidence which consist of queues—it is demonstrably the music of the people. If I managed a music-hall, I should book these orchestral turns, much as they weary me. If I did not the share-holders would undoubtedly throw me out, and justly, for in the public estimation at the present moment the "blue" rhythm of the crooner is far ahead of the red nose of the clown.

I miss that red nose. Its fires have been quenched; the fires before which we often warmed our spirits. The modern

droll disdains it. He has abandoned the tradition of his craft. He has given up the whole idea of comic uniform. Who now will show his music-hall marks? Who now will carry a broken umbrella? Who flap gigantic boots? The old

comedian declared his hand by declaring his nose—with a study in scarlet; he announced his presence with a flood of nasal rouge and a grand parade of impossible trousers. He was a thing of shreds and patches. No nose in all the world was half as red as his—or half as old. For he was observing a tradition which had survived for hundreds of years. Shakespeare's Bardolph with a nose like a lantern and a face, "all bubukles, and whelks, and knobs, and flames of fire," had set the Elizabethans in a roar. For centuries honest

passions like our own; the paint, it is true, was laid on crudely, but it was applied to a recognisable surface. Behind the red nose were red corpuscles. Behind Dan Leno and Marie Lloyd was London; behind Robey were all the termagants and rascals of the world; behind Formby was Lancashire itself.

But now when I go to the music-hall I see few, if any, of the old hints and tints of humanity caricatured. I discover instead that wild inhumanity which is summed up in the popular adjective "crazy." For years now Crazy Shows have been in fashion, and in those Crazy Shows there is a kind of absolute and abstract absurdity. The contact is with lunacy, not with life. The clowns are no longer foolish, frustrate fellows; they are downright daft. They do not portray the failures of reason; they glory in the triumphs of unreason. Behind the red nose of the old music-hall was a human being; in the rough-and-tumble of the new Crazy Show there is a fantastic zany who is scarcely of the earth at all, but has descended from Cloud-cuckoo-land.

There is a good deal to be said for Crazy Shows and for such Near-Crazy Shows as "Round About Regent Street," which can be seen at the Palladium. Where Messrs. Nervo and Knox and Naughton and Gold are the four corners of a square, it will be a really square deal as far as athletic frenzy and acrobatic nonsense are concerned. Mr. Bud Flanagan gives to words the mad elasticity which the others give to their limbs; he makes language spin like the legs of a ballerina. Everybody pursues the nonsensical with the utmost will to capture it. But my point is that total nonsense must become wearisome at last; the essence of comedy is the deficiency of reason, not the utter defeat of it; the scarcity of sense, not the abundance of nonsense. Crazy fun comes just too close to the asylum to make one feel secure.

That is where the old red nose came in with such power to reassure. It was kindly and common. Above all it was genially abnormal instead of being crazily anti-normal. One does not think of an asylum as a blaze of red noses or



IVOR NOVELLO'S "FULL HOUSE," AT THE HAYMARKET: HEATHER THATCHER (RIGHT) AS LADY APRIL HANNINGTON AND ISABEL JEANS, AS LOLA LEADENHALL, RIVALS FOR THE LOVE OF THE LATTER'S HUSBAND.

In "Full House," Ivor Novello's new play, Frynne Rodney (Lilian Braithwaite), finding herself on the verge of bankruptcy, decides to recoup her fortunes by turning her home into a gambling-house. The father of Lady April Hannington, a young lady who has lost heavily in Frynne's establishment, tries to frighten Frynne into abandoning her venture. This he does by staging a bogus police-raid on the gambling-house.

fellows in the pit liked a red nose. The red light in the theatre had the meaning of a green one on the road. It was the signal not of danger but of safety. Behind this



AFTER THE POLICE-RAID ON HER GAMING ESTABLISHMENT: FRYNNE RODNEY (LILIAN BRAITHWAITE) ENTERTAINS THE RAIDERS AT BREAKFAST, AND FINDS THEIR TABLE-MANNERS BIZARRE!



ROUND A GAMBLING-MACHINE IN FRYNNE RODNEY'S GAMBLING-HOUSE: (LEFT TO RIGHT) JOHN RODNEY (ROBERT ANDREWS), LOLA LEADENHALL, ARCHIE LEADENHALL (JOHN WILLIAMS), LADY APRIL HANNINGTON, AND FRYNNE RODNEY, TRYING THEIR LUCK.

mask lay clownship and all the rosy rapture which it conveyed. You knew where you were.

It is not, I think, fantastic to find a philosophy of fun behind the redness of the nose. The funny fellows who reddened their faces, put on rags and flapping boots, and flourished broken brollies were exaggerating the familiar types of the street, whose corner-boys did have odd tints on their faces and odd shoes on their feet. They took the ordinary image of a poor man and made him into the extraordinary image of a pathetic weakling or a truculent, piratical knave. What they worked on was human nature; their basic element was actual flesh and blood and

a forest of absurd trousers and of flapping boots. Dementia is dismal and owns no symbols so garish or so gay. The traditional funny man's uniform was simply an overstatement of the flowers that bloom in the street. It did not dissociate him from his fellows or from the ordinary ways of life. He, like his audience, ate kippers, drank beer, and went to the seaside. When I regard the new kind of comedian, wildly fantastic, pursuing idiocy with an almost incorporeal ecstasy, I wonder whether he eats or drinks at all. No kippers for him, but at the most some ethereal red herring. He does not any longer carry that traditional sceptre of fun, the broken broolly, because in his crazy universe there is nothing so common as a wet day, as there is nothing so gaudy as a red nose.

Accordingly, when I visit the halls, I always long for and respond to the old street-corner type who is fetching his fun up from familiar places and relates his laughter to the life I know. In preferring the comic to the crazy, I know that I am out of date. The modern appetite is for a limitless and acrobatic absurdity, and the modern music-hall gratifies the appetite with skill. But I shall continue to regard with a fond veneration that old livery of the ruddy-faced and ragged rascal which linked him with Sanity Street. For in that street there is more true gaiety to be won than on Crazy Pavement or on Lunacy Parade.

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A PAGE FOR COLLECTORS.

WALNUT AND MAHOGANY: THE CHANGE-OVER.

By FRANK DAVIS.

item. Walnut had been gradually fading out of the picture for a long time, and for a more mundane reason than a mere shift of fashion. The circumstances are obscure, and perhaps will never be satisfactorily explained.

There are — and were — two varieties of walnut, one a paleish brown — *Juglans regia* — otherwise known as Persian or English walnut; the other a brown with dark markings — *Juglans nigra* — which the diarist John Evelyn praises highly in his classic study of forest trees, "Sylva." Some authorities assert that this latter walnut was brought to England by the Romans, others that it came across the Channel only during the sixteenth century; whatever the truth, it was used under the Tudors for particularly splendid furniture in preference to oak. The few pieces which survive generally provide evidence of the considerable stylistic debt owed by us to Italian influences. By the last half of the seventeenth century walnut was greatly favoured, and the importations from the Continent must have been considerable. It so happened that the winter of 1709 was particularly severe across the Channel, and there is a story that frost destroyed an enormous number of walnut trees. The shortage — whatever its cause — seems to have been serious enough to have induced the French Government to forbid the export in 1720; it is also asserted that, from about 1700, the wood was in enormous demand everywhere for the stocks of muskets. Both factors may have had something to do with the gradual movement of fashion towards a different furniture material, though we can scarcely explain the change-over wholly in this way.

I write with some diffidence upon the next point, because I have mislaid the notes I made about a year ago, but I believe I found chapter and verse for the statement that mahogany began to be imported regularly from the West Indies in small quantities about the year 1715; but whether the new trade owed

its origin to a definite demand for this noble wood, or was at first a mere speculation in an untried market, is difficult to prove. That there were casual

IT used to be the fashion among writers on furniture to head their chapters "The Age of Walnut," "The Age of Mahogany," "The Age of Satinwood." To me these rather grandiose titles were always alarming, for I felt I was about to be conducted with no little ceremony round a collection every item of which would be, as it were, starred in Baedeker, and would be shown to me as a museum specimen, and not as an object made for comfortable use. I am so constituted that I must feel that I can sit in the chairs,



2. AN EIGHTEENTH-CENTURY WALNUT CHAIR DATING FROM THE REIGN OF GEORGE I., THOUGH NOT LATER THAN 1720: A PIECE WHICH AFFORDS AN INTERESTING COMPARISON WITH THE, OUTWARDLY, NOT DISSIMILAR MAHOGANY CHAIR SEEN IN FIG. 3. (HEIGHT, 3 FT. 4 IN.)

Reproductions by Courtesy of the Kent Gallery, Ltd.

write at the bureaux, and pass the port round the dining-room tables — otherwise I find the temperature dropping to freezing-point and take refuge in a glacial politeness. Good furniture is friendly stuff, made by man for man, and not for mere compilers of encyclopædias. Besides, quite apart from their implied pomposity, these titles were inaccurate — there was no "Age of Walnut," but fifty or sixty years during which the little circle of individuals which dictates the mode happened, for one or more reasons, to decide that walnut was the right wood to use. There was no "Age of Mahogany" in any real sense: but there did come a time when walnut became scarce and mahogany began to be imported. Meanwhile, all through these years — about a hundred after 1660 — ordinary people, who could not afford grand houses and who lived far away from the centre of fashion, carried on much as before with sideboards and tables and chairs made of local woods — oak and elm and so forth.

One thing is quite certain: it is not possible to point to a particular year and say: "Here begins the mahogany period," any more than the social historian can say: "In 1847 the whole nation began to wear top-hats." Fashions don't conform to simple arithmetic quite so obligingly. It so happens, however, that in the case of walnut and mahogany one has a date which gives an indication of a change of taste which must have been obvious for some time. This is 1733, when the duty on imported timber was abolished; it doesn't prove a great deal, but it does suggest that from this year the importation of mahogany and other foreign woods was a really big



1. AN EXAMPLE OF OAKEN FURNITURE, SHOWING THE STYLE TO WHICH OAK NATURALLY LENDS ITSELF: A MAGNIFICENT ELIZABETHAN BUFFET, INLAID WITH FINE QUALITY MARQUETRY. (MEASURING 3 FT. 11 IN. HIGH BY 4 FT. WIDE.)

shipments before is by no means impossible — after all, Sir Walter Raleigh used mahogany for the repair of his vessels long before this — and I have a very vivid recollection of a little painted bureau, which could hardly belong to a decade later than the 1690's, in which a charming design of flowers against a black ground is painted on mahogany — a most surprising circumstance.

I was writing last week about the difficulty of distinguishing between different woods at a casual glance. These two chairs provided quite a pretty problem of this kind, because it was necessary to examine them closely before coming to a decision. Walnut can look extraordinarily like mahogany, and *vice versa*. The reader must take my word for it that in actual fact these chairs would not seem in the least out of place among either a walnut or a mahogany set: yet they are of two different woods, with probably about twenty years between them; certainly it is difficult to date the mahogany chair much earlier than about 1740, and the walnut chair much later than 1720. It is interesting to note how throughout this somewhat heavy but very dignified period the claw and ball foot remains constant, as also the sturdy cabriole leg; what changes is the shape of the seat, the line of the back, and the details of decoration (the shell giving place to the acanthus leaf).

It is worth noting, also, how that elusive thing we call style is at any rate partly "conditioned" (I borrow the loathsome but vivid modern jargon) by the material used. Both these chairs could be made in walnut or mahogany — they would look equally well in either wood; but it is not easy to imagine them in oak. No doubt it could be done, but it would be a difficult task in so tough a material. Oak is not merely the favourite wood of an earlier period — it is something which demands — and demands by its own nature — treatment which is less suave and less graceful. Imagine someone trying to make the early buffet of Fig. 1 out of a softer, less monumental material; how odd it would look, and how hopelessly expensive it would be! One can almost assert that furniture forms are not dictated by fashion at all, but by the woods which happen to be available at a particular period. That, perhaps, would be dogmatizing too narrowly, but one can assert that a new mode cannot come into being if the appropriate material for it is not available.



3. AN EIGHTEENTH-CENTURY MAHOGANY CHAIR, WHICH CANNOT BE EARLIER THAN 1740 IN DATE: A PIECE OF CHIPPENDALE FOR COMPARISON WITH THE WALNUT CHAIR SEEN IN FIG. 2.



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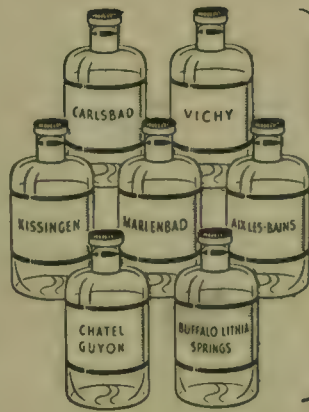


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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THE NEED FOR SAVING AND INVESTMENT.

NEVER was a time when it was more necessary than it is now for all who can afford it to save money and invest it, and never was a time when those who might save were more puzzled and bewildered. Not only is the general outlook more obscured by uncertainties than at any time since the war, making the saver's choice of investments exceptionally difficult, but in these times many economic teachers are telling us that too much saving is one of the difficulties from which the world is now suffering. If this is really true, we come to the happy conclusion that the best thing to do is to squander our incomes in gratifying all our whims and those of our dependents, and having what is commonly called a good time.

This cheerful belief gets a certain amount of support from the existence, ever since the American boom crashed in 1929, of a state of things in which the world's markets have been, in varying degrees, glutted with goods that cannot be sold; with the result that we see Governments trying to bring back prosperity by restricting the output of goods, and actually paying farmers for reducing acreage planted with wheat or for refraining from raising hogs, and so hoping to make their peoples rich by methods which, if carried far enough, would bring them to starvation.

In such a topsy-turvy state of things, it is small wonder that this grey-whiskered theory about too much saving should find a fresh lease of life, and proclaim that it is going stronger than ever. Obviously, if there is such a glut of goods that quite sensible Governments find it necessary to check their output, anyone who can afford to consume them can render good service by doing so; and, if saving meant that there was less money coming forward to be spent, there could be no doubt about the truth of the theory which denounces it as a mistake.

But this, of course, is not so, unless by saving we mean hoarding our money and burying it, or following the fashion which is now so prevalent on the Continent of buying bars of gold and locking them up in a safe deposit. If we choose to revive these mediæval barbarisms—only justified by mistrust of official moneys, which is another mediæval revival—then our saving is evidently as "anti-social" as the critics say it is. But if we prefer to follow the method usual before the present breakdown, and invest the money that we save in securities based on active industries and enterprises; then, instead of increasing the world's difficulties by reducing consumption, all that we do is to hand over our consuming power to somebody else, with the probable result that the total consuming power will be increased and the alleged glut will be diminished.

If we buy securities already quoted on the Stock Exchange, it is clear that the cheque with which we pay for them goes to the seller, who wants it for some purpose or another, for otherwise he would not be selling. He may want it for current expenditure, which means, ultimately, buying goods; for by far the greater part of any money that we spend is finally paid to wage and salary earners, and so gets into the hands of the chief consumers of all commodities in popular demand. Or he may want it for expanding his business, in which case he will spend it on materials and wages. Moreover, at the same time we help to support the upward movement in Stock Exchange prices, which is one of the results of the cheap money policy, on which our Government has so successfully relied in its efforts to pull the country out of the mire of depression.

Or if we put money into some new venture—always a thing to be done with extreme caution—it will evidently

be used in the purchase of buildings, plant, and all the materials required; and again all these payments, or by far the greater part of them, finally filter through into the big reservoir out of which wages and salaries are paid to those who do the manual and clerical work, which is the heaviest item in the expenditure of all businesses.

It was by this method, of active saving and an active capital market which can only exist when the savers are busy, that immense expansion in the prosperity of this country and of all the world that it fed with its capital was achieved in the century before the war. Now the whole process has been checked, not, as our Communist friends tell us, because there was any inherent vice in it, but because economic nationalism and the vagaries of America, in her new rôle as financial leader, have between

this impatience, but the most eager advocates of big spending of borrowed money must admit that the Government's caution has been repaid by steady improvement, which might not have been achieved if the nerves of business men, now in a highly sensitive state, had been upset by methods which would have involved large additions to the National Debt.

By giving its guarantee, as in the case of the railway electrification scheme, to schemes which are unlikely to involve any charge on the Exchequer, the Government stimulates business without rousing the apprehensions of the taxpayers. But in order that it may do so most effectively and cheaply, there must be a steady and widening stream of saving, so that capital may be raised as cheaply as possible for all the improvements that are crying out to be carried through.

But anyone who thinks he has shown that saving stimulates business, and that most of business expenditure goes into wages and salaries and so promotes consumption, has still to answer the objections of all those theorists, among whom the supporters of the Douglas Credit scheme are the most conspicuous, who tell us that stimulating business is worse than useless, because, from the nature of the case, business never pays out as much as it takes out of the pockets of the public, and that this failure in the flow of funds is at the root of all our present difficulties.

Since Social Credit, as advocated by Major Douglas, has lately swept the political board in the Canadian province of Alberta, and has thousands of enthusiastic supporters in this country, it is high time for all who take an intelligent interest in public finance to consider what it means and what is its basis. In Alberta, as the telegrams in the dailies have been telling us, its advocates propose to put its principles into practice by paying £5 a month to all adults. The money will presumably be raised on the public credit, or, if that is found impossible, by the simple means of the printing-press. This course is justified by the Douglas reformers on the ground that, according to their diagnosis of our economic diseases, the amount paid out by industry in the form of wages, salaries, and dividends is never equal to the total cost of production. This, of course, is obviously true, and always has been true ever since mankind began to manufacture and trade. Every enterprise, private or joint-stock, has to pay for materials and for depreciation of plant and has charges to meet in the form of rates and taxes. Some of these charges on its income are not paid out as rapidly as the weekly and monthly disbursements on account of wages and salaries; but finally, and at some time or other, they are paid to some-

body, and so are added to the general flow of money which is sucked in at one end, and poured out at the other, of the business hose-pipe. If the Douglas contention be true, that industry somehow holds money up and makes consumption impossible, how can we account for those long periods of activity and prosperity in which production and consumption proceeded together with a flow that was even enough to prevent markets from being glutted?

Some day, perhaps, the world will be so rich that we shall lead lives of leisurely enjoyment on a common fund, contributed chiefly by machinery. Before that day comes we shall have to learn to live at peace, and to recognise practically that all nations are concerned in one another's prosperity. In the meantime, saving and investment still hold the field as the basis of enterprise, and as important aids to that all-round improvement in the standard of life that we all want to see.



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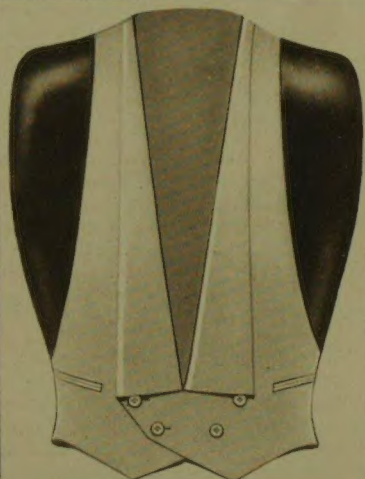
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT is wonderful how "class" in motor construction tells in the handling of such cars and their road performance. People often remark, "Why pay £500 to £700 for a car which carries no more passengers than one at half that cost?" Try first the low-priced car, and then the more expensive one. You will quickly perceive the difference, whether as a passenger or as the driver. I was reminded of these remarks when taking a run in the new 15-h.p. and new 20-h.p. Daimlers recently. The smaller six-cylinder engined model is a full-sized carriage, and its smoothness in running, with the silent Daimler fluid-flywheel transmission, makes the car appear to travel on its journey without any apparent effort. In fact, its silent running deceives the spectator as to its speed, for 40 miles an hour does not look any faster than 30 m.p.h. I climbed up a steep short hill of one-in-four gradient easily on low gear, and could have ascended equally quickly on second speed, as I discovered later. That gives a slight idea of the power of the engine. It takes all ordinary hills in its stride. Moreover, the fluid-flywheel is a great help when stopped on a steep ascent. You change down to the low gear, and simply hold the car from moving with the hand-brake, so that when you can restart you only have to press down the accelerator-pedal slightly, ease the brake, and away you go, without any chance of running back and touching vehicles behind you.

All Daimlers let the engine turn over quietly with the gears in, due to the "fluid" action of the flywheel, so that you never stall your motor at awkward places, as you might with other forms of transmission. The 20-h.p. six-cylinder Daimler is a big car, with all the big-car comforts possible to provide for its occupants. I reached a speed of 80 miles an hour on this saloon, on a fairly favourable road, and 72 m.p.h. climbing the hill between Nettlebed and Benson, near Wallington, on the Henley-Oxford road. This is quite a long hill, of moderate gradient, and the "Twenty" started at 45 m.p.h. at the bottom, soon reached over 70 m.p.h., and held it right to the top, when it increased its rate; but I let up the throttle to keep the pace down after that display. Brakes and suspension are splendid on these Daimler cars. Of course, the "Fifteen" is not as fast, nor so rapid in acceleration, as the "Twenty," but it reaches 70 miles an hour easily, with a reserve beyond that. Also one can see well under the windscreen, which opens widely, and generally the area of vision for the driver is good on both models. They cater for the high-class car market, but are listed at reasonably low prices.

The Singer Motor Company have announced a new 9 h.p. "Bantam" car as their principal novelty for the 1936 season, selling at the low price of £120 as a two- or four-seater. The engine is rated at 8.93 h.p., four cylinders of 60 mm. by 86 mm., with a total cylinder capacity of 972 c.c. Detachable head makes an overhaul of the overhead valve gear easy, as the head itself is clear of any bits and pieces in the form of other accessories. An S.U. petrol-

pump supplies the Solex easy-starting type of carburettor, and a seven-gallon petrol-tank is provided. The small 14-mm. size sparking-plugs are fitted, while the electrical outfit is 12 volts. Cooling is by thermosiphon circulation, so there is no water-pump to bother about. An entirely new three-speed synchromesh gear-box is included, with both second and top gear easy-changing. Lockheed hydraulic braking system and independent hand-brakes operated by balanced cable connection provide the car's slowing and stopping controls.

Singer "Nines" have been a favourite model for several seasons, and the new "Bantam" should carry equally successful support from the motor-buying public who want a smart car, and a lively car, but only a small price to pay for it. The two-door saloon is listed at £127 10s.; the four-door saloon at £137 10s.; while their respective de luxe models increase the price by £7 10s. to £135 and £145 respectively. The underslung frame for the new Singer sports models has produced further lightness with extra rigidity. Also the sports cars are fitted with a larger clutch this season, besides new "fronts" to the radiators. The 11-h.p. Singer has had its wheel-track increased by 2 inches, so the carriage is wider and more roomy. It retains its independent front-wheel springs, and has a four-speed synchromesh gear-box. Its price is £215, or, with extra equipment for the de luxe model, £230. This is well worth the extra money, so that I expect more de luxe than standard 11-h.p. saloons will be sold. The "Le Mans" 9-h.p. Singer racing car now costs £525, while the ordinary speed two-seater tourer sports is priced at £215 and the saloon at £220.

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SCOTCH WHISKY

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Our readers will be interested to learn that the proprietors of "Esso" motor fuel supplied the petrol on which Sir Malcolm Campbell achieved his great speed record of 301 m.p.h. Although all Sir Malcolm's recent records have been set up in a country which is the very centre of the petroleum industry, he has insisted on taking supplies out from England. The proprietors of "Esso" have supplied the fuel for all the successes he has obtained with the famous "Blue Bird." His latest and amazing triumph was created on special "Esso" Ethyl. It will be remembered that "Esso" made its appearance on the British market but a few months ago.

"STOP... GO!" AT THE VAUDEVILLE.

THE outstanding success of Mr. André Charlot's revue is Miss Dorothy Ward. She brings all the personality and vivacity of a principal boy into a show that, labelled "intimate," might otherwise savour of the Theatre Royal, Back Drawing-Room. Her "Olga Pullofski, the Beautiful Spy," is a brilliant burlesque of the Continental enchantress dear to so many writers of fiction, while her attempts to sing a sentimental song in the manner of a ballad vocalist are delightfully funny. Mr. Douglas Byng, of course, is not for all tastes. His appeal is mainly to sophisticated patrons of cabaret. Yet, in his own line he is a brilliant artist. He appears as Mrs. Lot, mourning the lost joys of Gomorrah; Lady Di. at a Hunt Ball, singing of "Fifty Years of Fun"; and as Mr. Noel Coward playing Romeo, with two balconies and a piano, in the manner of "Private Lives." His best number, "I Want to Throw Stones," in which he appears as a disgruntled middle-class man envious of the "He-Men" of the screen, was not his most applauded. Which explains why artists, having dug their groove, remain in it. Miss Mary Brian, a Hollywood film star, sings and dances prettily, but the young men of the company are sadly lacking in personality. Mr. Charlot's Young Ladies are as clever as ever, and made the hit of the evening when, rather negligibly attired, they appeared wearing the masks of famous men, including, naturally, Mr. Bernard Shaw. Some clever sketches, tuneful music, and artistic décor make this as good a revue as Mr. Charlot has yet given his patrons.

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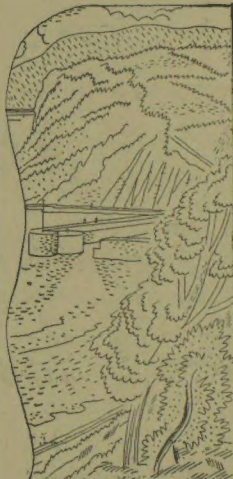
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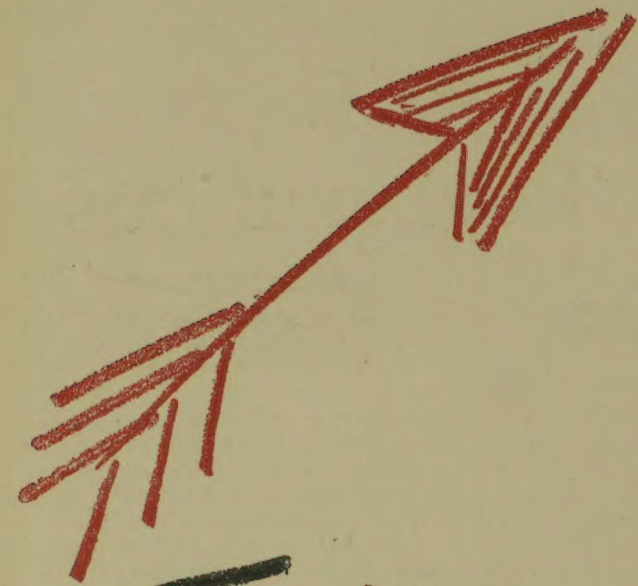
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